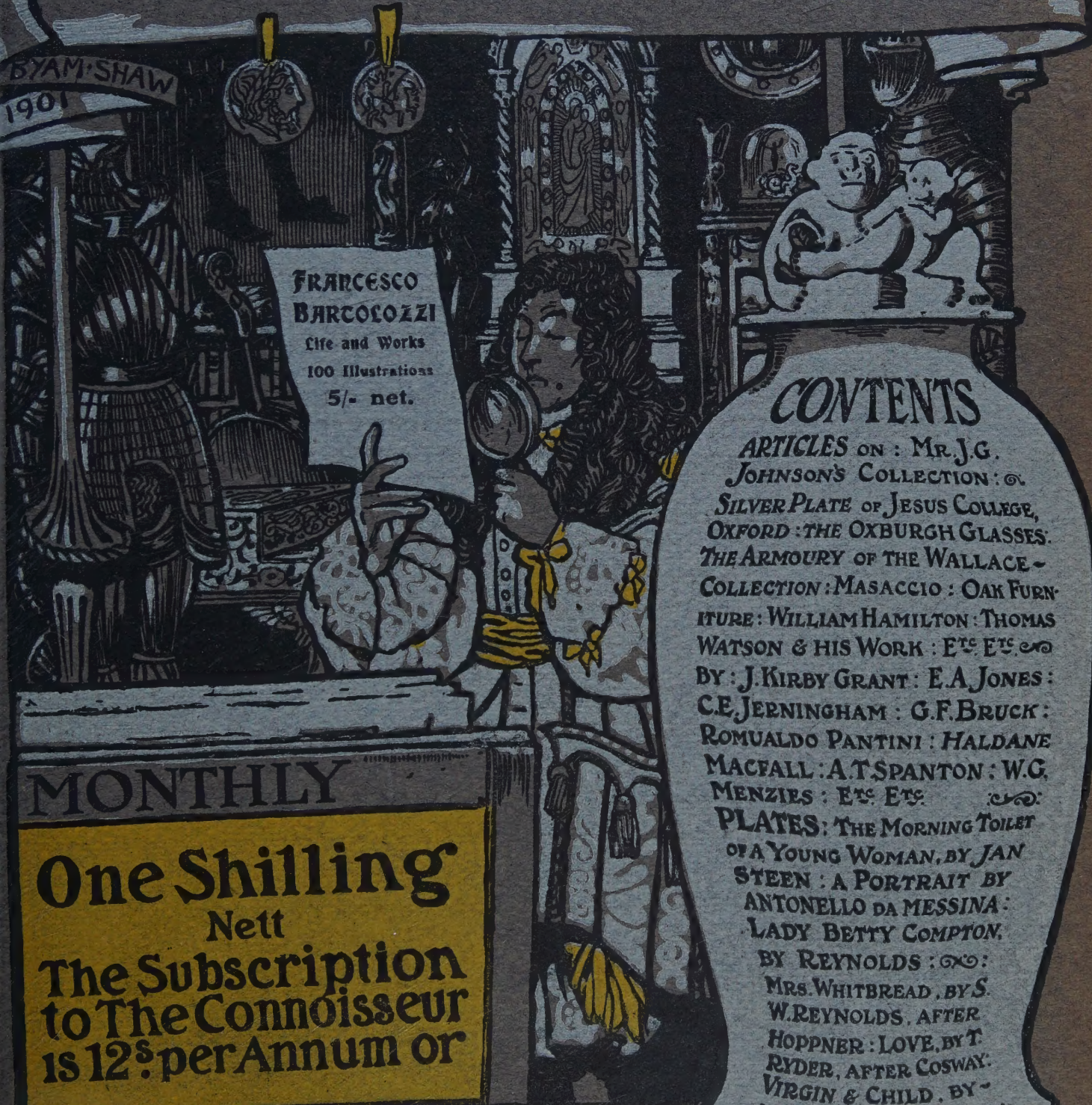


THE

CONNOISSEUR

A MAGAZINE FOR COLLECTORS
ILLUSTRATED



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BY : J. KIRBY GRANT : E.A. JONES :
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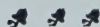


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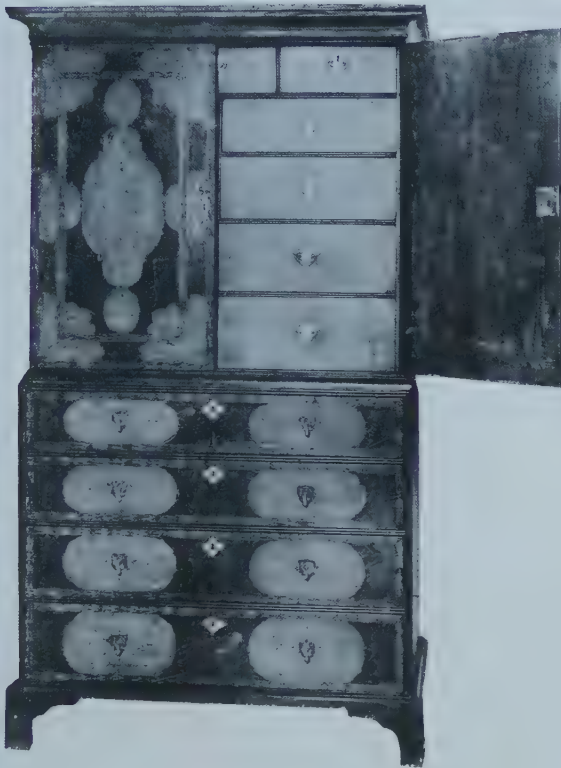
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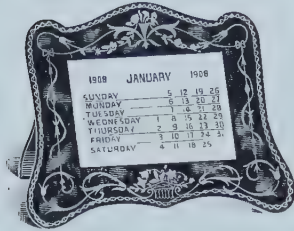
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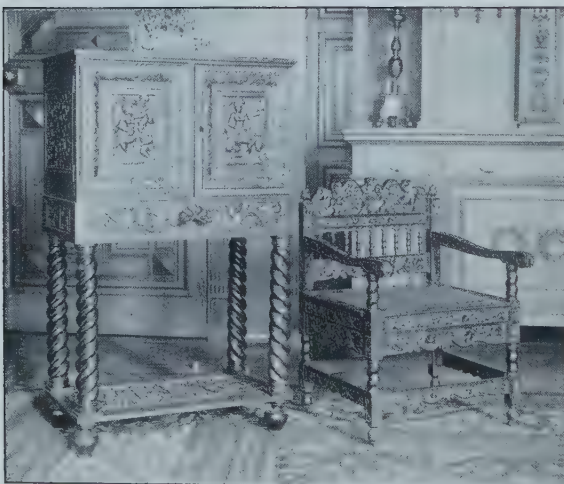
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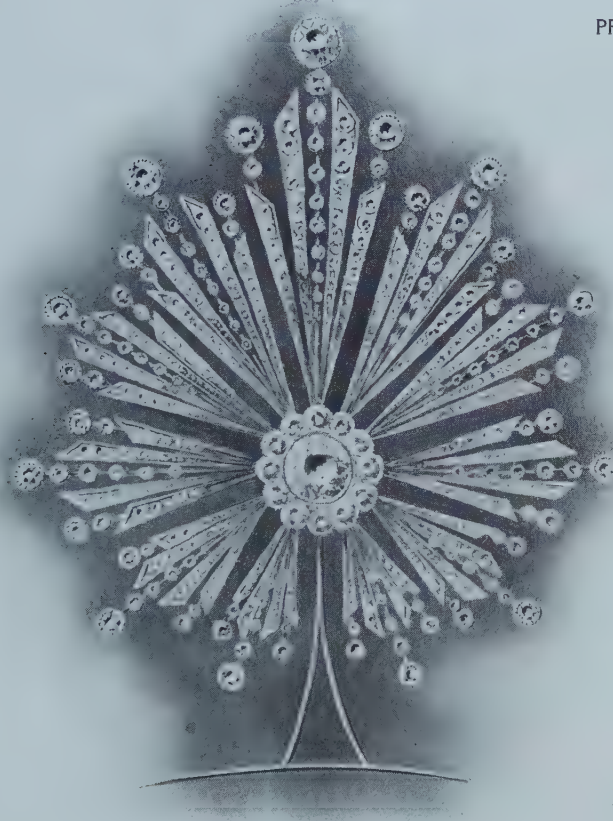
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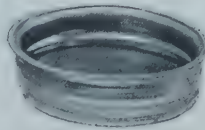
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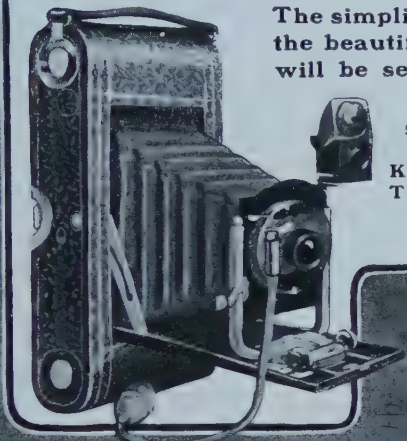
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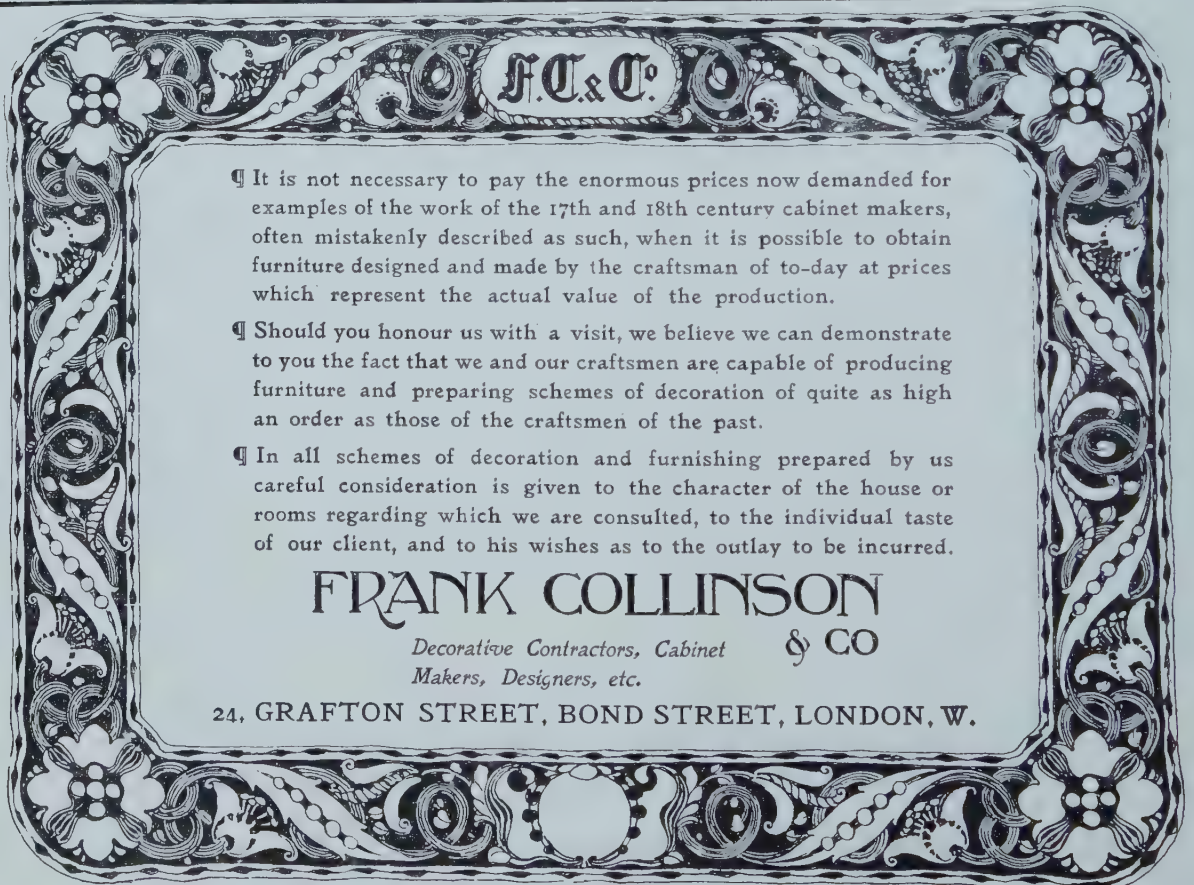


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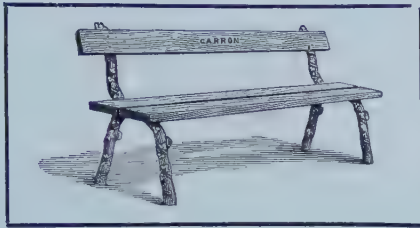
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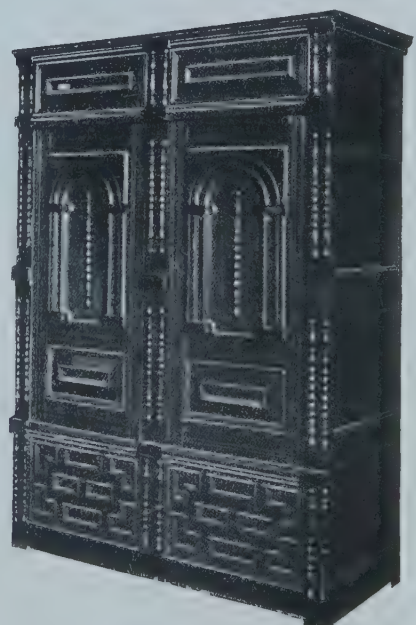
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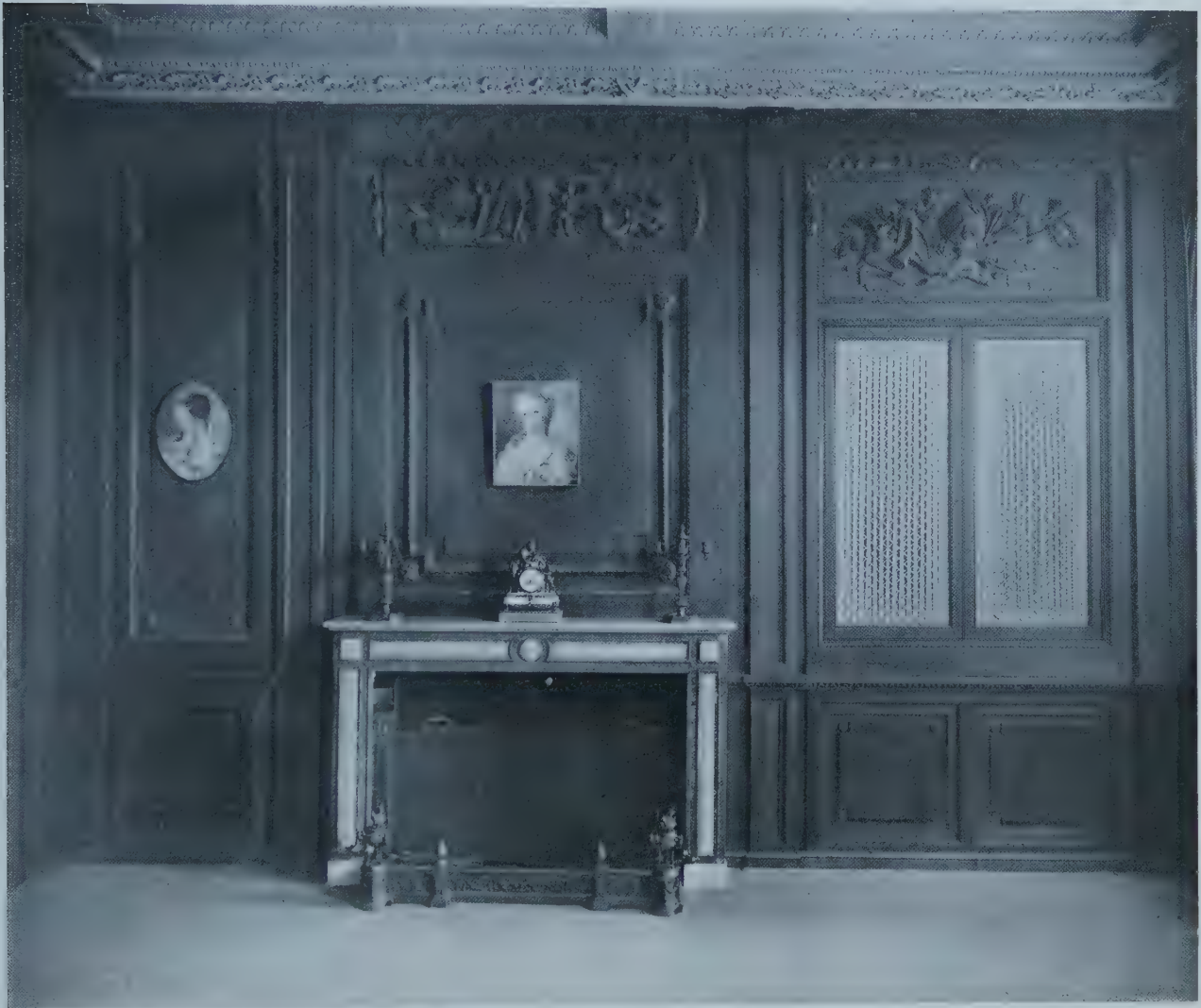
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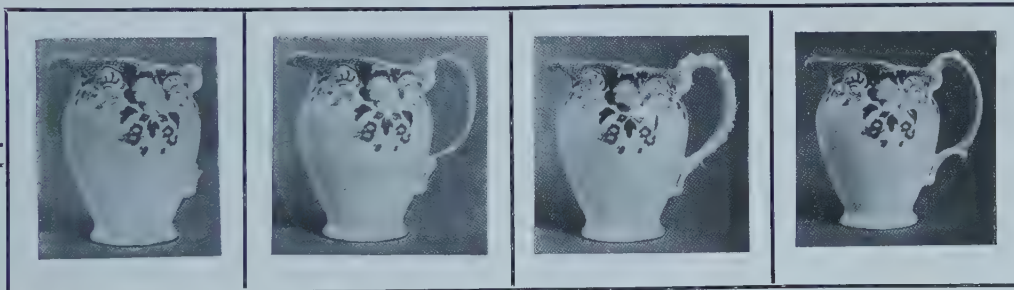
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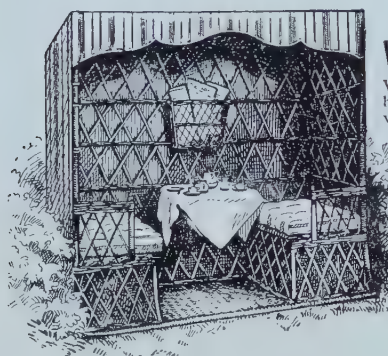
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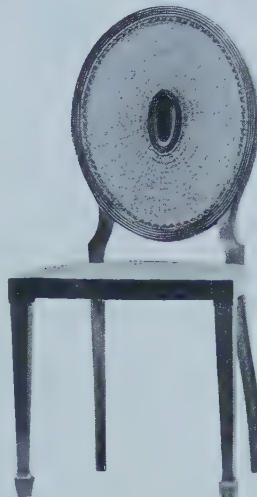
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XLIV.



THE MORNING TOILET OF A YOUNG WOMAN

BY JAN STEEN

FROM THE KANN COLLECTION

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Mr. John G. Johnson's Collection of Pictures in Philadelphia Part I. By J. Kirby Grant

OF all the private collections of pictures by old and modern masters formed in the United States, that of Mr. John G. Johnson, in Philadelphia, is the most remarkable, not only for its extraordinary richness and range, but for the admirable connoisseurship proclaimed by the selection, which is obviously made by a man of catholic taste. The gift of intelligent appreciation is not granted to everybody. Too often enthusiasm for any particular school leads to contempt for, or at least neglect of, all manifestations of an art that happens to be based on a different conception of æsthetic values. To find the same appreciative interest taken in the Italian and Flemish primitives, as in Rembrandt and Vermeer and the English eighteenth century school, is rare enough; but rarer still is the extension of this broad-minded appreciation to the masters of modern times, from the arch-academician Ingres to the impressionist Whistler—and this is the case of Mr. Johnson.

Of some nine hundred pictures in his collection, about one hundred and fifty are works by modern European and American painters, not counting some eighty

or ninety examples of the Barbizon school. About one hundred and seventy paintings represent the various Italian schools to the end of the cinquecento, whilst thirty canvases stand to the credit of the few great Venetians of the period of decline—Canaletto, Guardi, Marieschi, Tiepolo, and their contemporaries. Then there are close on sixty early Flemish works, and about two hundred and fifty paintings by the Dutch masters of the late sixteenth and early seventeenth centuries; about thirty-five German primitives, twenty Spanish, and about thirty

early French works, and finally some fifty or sixty examples of the early English school. In view of the enormous extent of this collection, an attempt to do full justice to its treasures within the limited scope of a magazine article would necessarily result in the mere cataloguing of his art possessions. It will therefore be better to select and illustrate just some of the more notable features of this remarkable collection, which contains many a piece of considerable historical importance.

Such are, if we begin with the Venetian and North Italian



PORTRAIT OF A MAN

BY MARCO BASAITI

masters, the two panels of *St. Francis* and *St. James* by that rare early Venetian master, Bartolommeo Vivarini, of whose art only a few isolated examples are to be seen outside Italy. The National Gallery, the Louvre in Paris, and the galleries of Berlin and Vienna each own one authentic painting by this master; and even in Venice the works that can be

be no doubt that the picture is of the time and school that produced the great Mantegna. A certain doubt again is surely permissible in the case of another *Madonna and Child*, which bears on a cartel the inscription JOANNES BELLINVS—a suggestion of authorship which is flatly contradicted by the very thin, sprawling, and almost grotesquely bent fingers



ST. FRANCIS



ST. JAMES

BY BARTOLOMMEO VIVARINI

traced to his hand are by no means abundant. The two saints in Mr. Johnson's collection are presumably parts of a dismembered polyptych, and belonged some years ago to Count Bernetti at Fermo. The Paduan influence upon Bartolommeo is clearly seen in the Squarcionesque form of the hands and feet, and in the classic fall of St. James's drapery.

To Squarcione himself is ascribed a *Madonna and Child*; but in view of the scanty material for comparison—a "Madonna" in Berlin, and a polyptych, executed by assistants, in Padua—the attribution must remain merely conjectural, although there can

of the Virgin's right hand. No other work of Gian Bellini's offers an analogy, and the value of the cartel with his name has been discounted by its frequent occurrence on paintings proved to be by other hands. Mr. Johnson himself owns such another—a remarkably fine bust portrait of a bearded man, with a landscape background, which is unmistakably the work of Marco Basaiti, though the cartel in his right hand states again in clear Roman letters JOHANNES BELLINVS 1488. The case is by no means isolated, since Mrs. R. Benson owns two paintings by Basaiti with similar supposed signatures by the greater master. The portrait in Philadelphia

Mr. John G. Johnson's Collection

is, moreover, not even painted under Bellini's influence, for certain features, such as the eyelids, are distinctly due to the example of Basaiti's first master, Alvise Vivarini. The date, 1488, would alone make it impossible to accept the signature with the hypothesis that the picture was painted by Basaiti in Bellini's *bottega*, since Basaiti, then eighteen

given to Alvise, but the Philadelphia portrait shows none of the Alvisesque mannerisms and is clearly the work of Antonello da Messina.

Another master, who in his early days probably received his training from the Vivarini, and subsequently was attracted by the fame of Squarcione's school in Padua, is Carlo Crivelli. It is the latter



THE DEAD SAVIOUR SUPPORTED BY ANGELS

BY CARLO CRIVELLI

years of age, certainly did not work under Bellini—if ever he did—until after the death of Alvise in 1503. The picture was at one time in Lord Dudley's collection. Alvise's great rival in portraiture, Antonello da Messina, who is credited with the introduction of the Van Eyck method of oil painting in Italy, is represented among Mr. Johnson's treasures by a magnificent panel portrait of a youth, which once belonged to the Queen of Naples. Since Mr. Berenson has applied himself to the investigation of this particular school, there has been a considerable amount of re-labelling of the portraits given to one or the other of the two masters. Quite a number of portraits formerly attributed to Antonello are now

influence that is particularly in evidence in the magnificent panel of Christ supported by two angels in Mr. Johnson's collection—a picture which in its compositional lines, as well as in its exaggerated emotional intensity, is closely akin to the *Pietà* in the Panciatichi-Ximenes collection in Florence. There is another *Dead Christ supported by Angels*, by Crivelli, at the National Gallery; but in this picture the faces are not contorted by the paroxysm of grief as they are in the two paintings referred to and in the *Pietà* of Mr. R. Crawshay's collection.

Of Andrea Solario, whose art connects Venice with Lombardy, Mr. Johnson owns no fewer than three important examples. It is only within comparatively

recent years that his real personality has been detached from the hopeless confusion which has arisen from the similarity of his name with that of Lionardo's pupil, Andrea Salaino, or Salario, on the one hand, and of Antonio Solario, who was probably a distant kinsman of Andrea's, on the other hand. Andrea Solario was born at Milan, and his early works show the influence of Bramantino and

by Andrea. Indeed, a superficial examination might almost lead one to ascribe the Philadelphia picture to Antonio. It has, however, so many of Andrea's typical mannerisms, such as the peculiar formation of the foliage on the trees in the two glimpses of landscape at the sides of the Virgin's throne, the shape of the hands, and so forth, that all doubts must be removed. The picture formerly belonged



MADONNA AND CHILD AND DONOR AND HIS FAMILY

BY ANDREA SOLARIO

other early Milanese masters. Then follows his visit, in the company of his brother Christoforo, the sculptor-architect, to Venice, where Giovanni Bellini and Antonello da Messina contributed to the development of Andrea's style; whilst on his return to Milan he certainly fell under the spell of Lionardo's genius. Certain it is that it was not he, but his namesake Antonio, who painted the frescoes at S. Severino, in Naples, and became known as Lo Zingaro. If Mr. Johnson's *Madonna and Child, with Donors*, by Andrea, be compared with the similar subject by Antonio, it is easy to understand how the confusion between the two came to arise, for Antonio must, at one period of his career, have been strongly influenced

to M. Cardon, of Brussels. Another magnificent example by the master is the *Ecce Homo*, which bears the signature *Andreas de Solario f.* It is a subject to which Andrea was particularly devoted. A replica of it is in the collection of the German Minister to the United States, whilst different versions of the same theme are in the Lochis collection at Bergamo, the Poldi-Pezzoli Museum, and the Crespi collection at Milan, and in the collection of M. Cheramy in Paris.

The mention of Solario and Salaino takes us within the enchanted circle of Lionardo da Vinci, who is represented—at second hand—in an admirable copy of his *Leda*, painted by his pupil, Cesare da Sesto.



LEDA

BY CESARE DA SESTO, AFTER LIONARDO DA VINCI

The Connoisseur

There can be no doubt whatever that Lionardo actually painted a *Leda*, for not only have several of his sketches and studies for this picture come down to us (Chatsworth, Windsor Castle, etc.), but several other copies by his pupils are known (though none of them can compare with Mr. Johnson's), and frequent mention of this *Leda* occurs in the early writers.

collection includes a characteristic *Madonna and Child* by Vincenzo Foppa, who may be called the founder of the quattrocento Milanese school, and whose influence extended over the whole North of Italy, from Piedmont to Brescia, until Lionardo's arrival at Milan led Lombard painting into new channels. Mr. Johnson's picture formerly belonged



ECCE HOMO

BY ANDREA SOLARIO

It is first mentioned by the *Anonimo Fiorentino*, without further comment, and is fully described by Lomazzo, who classes it with the *Mona Lisa* as among Lionardo's rare completed works which were at Fontainebleau in 1591. Over thirty years later it is mentioned by Cassiano del Pozzo as being still at Fontainebleau, though in a damaged condition. The description of *Leda standing, at her feet four infants emerged from two shells*, tallies with Cesare da Sesto's painting. The last mention of the original *Leda* is in an inventory of Fontainebleau in 1694, after which date all records cease.

Of the pre-Lionardesque school of Milan, the

to Sir Martin Conway, by whom it was exhibited at the Burlington Fine Arts Club.

Among the Venetian pictures in Mr. Johnson's collection is an important and unquestionably authentic Carpaccio, which, though it was once in the possession of Ruskin, has in some unaccountable way escaped the notice of Gustav Ludwig and Pompeo Molmenti, to whose collaboration, extending over many years, we owe an exhaustive monograph on this fascinating painter of pageants and chronicler of contemporary Venetian life. Not only is this strange though thoroughly characteristic composition the only Carpaccio that has ever crossed the Atlantic,



PORTRAIT OF A YOUNG MAN

BY ANTONELLO DA MESSINA

IN THE COLLECTION OF MR. JOHN G. JOHNSON, PHILDELPHIA

Mr. John G. Johnson's Collection

but its subject makes it unique, or almost unique, in the whole list of the master's works. Carpaccio, in spite of his strict adherence to the visible facts of the life of his days, was curiously untouched by the spirit of paganism which at that time had begun to spread from the world of letters to the realm of art; and he devoted himself almost exclusively to the pictorial representation of Christian legends and of the customary devotional altar-piece. Among all his extant pictures there are but two exceptions, besides the *Halcyon Days* in Mr. Johnson's collection. One of these exceptions is the strangely fascinating picture of two courtesans on the balcony of a Venetian palace, now in the Museo Civico in Venice; the other, in the possession of Mme. André in Paris, is an elaborate composition of a number of quattrocento Amazons riding up to what appears to be a judge and scribe—a subject for which no satisfactory explanation has so far been given. Whatever the scene represented may be, it is extremely unlikely that it depicts a mythological incident, so that the *Halcyon Days* stands absolutely alone in this respect. Halcyone, or

Alcyone, was the daughter of Æolus, and the devoted wife of Ceyx. Her husband having perished at sea, she was so overcome by her grief that she threw herself into the waves, an act of conjugal devotion which moved the gods to transform both husband and wife into kingfishers. "The sea," as ancient writers tell us, "is always calm, and the weather delightful, during the period in which these birds build their nests and hatch their young; hence the origin of the expression 'halcyon days,' signifying those of peace and happiness." In Carpaccio's picture the body of Ceyx is seen floating on the waters, whilst Halcyone, rushing towards it, is already undergoing the miraculous transformation, her hands changing into wings. An almost exact repetition of the impulsive forward movement of the chief figure is to be found in a drawing by the master at Chatsworth, whilst the treatment of the landscape background, the tree on the left, the disposition of the figures, and the introduction of various animals and of a turbaned Oriental, are thoroughly characteristic of Carpaccio.

(To be continued.)



HALCYON DAYS

BY VITTORE CARPACCIO



The Silver Plate of Jesus College, Oxford By E. Alfred Jones

IN the enthusiastic loyalty of the then Principal of Jesus College, Dr. Francis Mansell, King Charles I. found a ready response, both in plate and in actual money, to his letter addressed to all the colleges at Oxford asking for the "loan" of their plate during the stirring times of the Civil War. From this interesting letter, a copy of which is given below, it will be seen that the values then placed on "white" silver and gilt-silver were 5s. and 5s. 6d. per ounce respectively—

"Charles R. Trusty and wel beloved we grette you well. We are soe well satisfied with your

readyness and Affection to Our Service that We cannot doubt but you will take all occasions to expresse the same. And as We are ready to sell or engage any of Our Land so Wee have melted down Our Plate for the payment of Our Army rayased for Our defense and the preservacon of the Kingdom. And having received severall quantities of Plate from diverse of our loving Subjts, We have removed our Mint hither to Our Citty of Oxford for the coyning thereof.

"And We do hereby desire that you will lend unto Us all such Plate of what kinde soever w^{ch} belongs



NO. I.—CHAPEL PLATE AT JESUS COLLEGE

Silver Plate of Jesus College

to your Colledge promising to see the same justly repayed unto you after the rate of 5s. the ounce for white and 5s. 6d. for guilt Plate as soon as God shall enable us, for assure yourselves We shall never lett Persons of whom we have soe great a Care to suffer for their Affection to Us but shall take speciall Order for the repaym^t of what you have already lent to Us according to Our promise, and allsoe of this you now lend in Plate, well knowing it to be the Goods of your Colledge that you ought not to alien, though noe man will doubt but in such a case you may lawfully assist your King in such visible necessity. And Wee have entrusted our trusty and wel-beloved S^r William Parkhurst K^{nt} and Thomas Bushell Esq. Officers of our Mint or either of them to receive the said Plate from you, who upon weighing thereof shall give you a Receipt under their or one of their hands for the same. And we assure Ourselfe of your very great willingnesse to gratify Us herein since besides the more publique consideracons you cannot but knowe how much yourselves are concerned in Our sufferings.

"And We shall ever remember this particular service to your Advantage.

"Given at Our Court at Oxford this 6th day of January 1642" [1643].

It would seem that the college sacrificed the whole of its plate—its weight, according to Bishop Tanner, amounting to 86 lbs. 11 ozs. 5 dwts. No record, however, exists of the form of the objects sent to the Mint, which had been removed from Shrewsbury to Oxford; but it may be safely assumed from the fact of the foundation of the college dating from Elizabeth's reign, in the year 1571, that no pre-Elizabethan plate was included. Queen's is the only college which has retained a list of the individual articles given up to the King. Little imagination is needed to picture the prodigious wealth in gold and silver objects of great artistic value, as well as of historic interest, in the possession of the older colleges then sacrificed and coined at the Mint.

In the more settled days of the Restoration, numerous costly silver gifts in the form of tankards, bowls, "pottes," etc., were made to the college by the Gentlemen-Commoners—a new order of members introduced at Oxford early in the seventeenth century—who were expected, almost as a condition of admission, to purchase pieces of plate engraved with their arms and names for their own use during their residence, and at their departure to become the property of their college.

At some colleges the actual amount to be expended in silver was fixed—at Lincoln it was to be at least

£4, "and as much more as they liked"; at Merton, £8; at Corpus Christi, £10.

From the number of specimens of pre-Reformation and pre-Restoration ecclesiastical plate still remaining in the chapels of the colleges at Oxford it would appear that King Charles had sufficient reverence for these sacred vessels to allow their retention.

The old chapel plate at Jesus College (No. i.) includes a fine silver-gilt chalice with its paten cover, bearing the London mark for 1661—the oldest piece of plate in the possession of the college. The bowl of the chalice is engraved with a band of interlaced strapwork and arabesques, and its base, as well as the paten cover, is engraved with a circle of palm leaves. The general form of these two vessels and their style of ornamentation are so typically Elizabethan that it is assumed that an earlier chalice was probably damaged beyond renovation, the silversmith of 1661 following the lines of the older vessel as closely as possible. The maker's mark is R.A., with a rose and two pellets below in a heart-shape shield—the same marks appearing on some silver flagons and chalices of the previous year, still in use at Westminster Abbey.

The fine silver-gilt flagon, of the date 1670, with globular body and flattened domed cover, the thumb-piece formed of a winged cherub's head, also conforms to an Elizabethan type, first seen towards the end of the 16th century. The maker's mark is W.D. above a rose between two pellets in square shape shield. Its height is 12 in., and weight 59¼ ozs. The large and massive silver-gilt alms dish, 18¾ in. in diam., with London date-letter for 1667, is a fine example of these dishes. The same silversmith, whose initials I.G. are stamped thereon, made an alms dish now in Gloucester Cathedral. In use in the college chapel is a pair of tall silver pricket candlesticks, 25 inches high, on tripod bases, with cherubs projecting from the three corners, the baluster stems being decorated with acanthus and water leaves in slight relief, and flutings, the work of English silversmiths of the Queen Anne period, but copied from Italian candlesticks of the 17th century. Also a plain silver paten on truncated stem, 1727; a silver-gilt "soup plate," with gadroon edge, 1770, formerly in use as a paten; and a Victorian silver-gilt chalice of mediæval type.

Of the domestic plate, there are three rare and important examples in the remarkably large bowls and covers of porringer form. One has a surbase of alternate flat acanthus and water leaves, with matted surfaces, the same decoration, inverted, appearing along the upper part. On the low-domed cover is an open acanthus-leaf knob rising from a radiating "star"



NO. II.—SILVER-GILT TANKARDS, 1701 AND 1713

of acanthus leaves. This important bowl, weighing nearly 112 ozs., was given, as the inscription denotes, by Sir Thomas Mansell, Bart., of Margam,

Glamorganshire, and is engraved with his arms. It bears the London date-letter for 1684, and the maker's mark R C. with three pellets above and below, within



NO. III.—TANKARD, CUP EMBOSSED WITH BACCHANALIAN SCENES, FOX-HEAD CUP, CAN, AND CANDLESTICKS

Silver Plate of Jesus College

a dotted and lined circle. Its height, including the cover and knob, is $12\frac{1}{2}$ in.; diam. of the mouth, $10\frac{1}{2}$ in. This bowl is probably the largest of this form in existence, surpassing in size the remarkably fine bowl of 1682 at Winchester College. The second bowl, given by Charles Matthews, a member of the same ancient Welsh family from which the present Viscount Llandaff descends, is identical in form and decoration, and was made in the following year by the same London silversmith, but is only $7\frac{3}{4}$ in. high, and $6\frac{3}{4}$ in. in diam. The scroll handles are more highly decorated and have female terms.

The third bowl and cover, which was presented by Lewis Pryse, of Gogerthan, Cardiganshire, differs from the previous bowls in that the acanthus and water-leaf decoration is slightly repoussé, and the cover, with its knob consisting of a fruit enclosed in acanthus leaves, considerably domed. Its maker was Humphrey Payne, of London, where it was marked in the eighth year of the reign of Queen Anne. It is 10 inches high, and the diameter of the bowl is $6\frac{1}{2}$ inches.

The college possesses two very fine silver-gilt gallon tankards (No. ii.), with flat, slightly domed covers, and interlaced bar and scroll openwork thumb-pieces, the handles having notched "rat-tails," and terminating in plain shields. Both these have been erroneously described in Cripps's *Old English Plate* as of 1685. Only one, however, bears the London date-letter for that year, and the maker's mark, I C., with star below, in a cinquefoil shield, the other tankard having been made 25 years later. The donor of the earlier one was Sir Edward Sebright, Bart., of Besford, Worcestershire, while his younger brother and successor in the title, Sir Thomas Sanders Sebright, gave the later tankard. Their respective weights are 80 ozs. 12 dwts. and 81 ozs. 4 dwts. There are also two other plain silver gallon tankards, with cylindrical bodies, slightly tapering downwards, a moulding surrounding the lower part; scroll handles terminating in a shield, on which is a lion mask; lion couchant thumb-pieces; and flat, slightly domed covers. London date-letters for 1701 and 1713.

Jesus College is rich in tankards and mugs of all sorts, many of them given by members. It owns no fewer than fifteen quart tankards with covers, similar to that in the group (No. iii.), by different London makers, and of various dates from late in the reign of William III. until the middle of the George III. period; four plain quart tankards without covers, of 1707, 1726, 1735; nine plain cylindrical pint mugs, with straight sloping sides, and six others of the familiar "bellied" shape, of varying dates

from 1725 to 1773; and twenty-seven half-pint mugs from 1714 to 1787. Among other drinking vessels in the college are two large loving cups of vase-like form, with domed covers—a type of cup introduced from France at the end of the 17th century. The earliest of the two, dated 1749, is chased with flowers, scrolls, fruit, etc., in relief, while the other, which appears in the centre of the illustration (No. iii.), is chased and embossed with Bacchanalian scenes—a bull and a goat standing on the base, and the infant Bacchus sitting on the cover, the latter made by Wakelin and Garrard in 1763.

A somewhat unusual cup is that in the form of a fox's head, of silver-gilt, with the London date-letter for 1774. Another similar example is at Trinity College. In making these cups the silversmith may have been influenced by the Greek type of drinking vessel, known as a Rhyton, which frequently took the form of an animal's head.

The punch-drinking days of the reign of George II. are reflected in the enormous silver-gilt bowl (No. iv.), with its handsome ladle, which enjoys the distinction of being the largest in England. This plain style of bowl succeeded the well-known monteiths, so popular from about 1689 to 1718. Presented to the college by Sir Watkin Williams Wynn in 1732, this magnificent piece of plate was made by John White, of London, in 1726, and weighs nearly 279 ozs.; its height is $12\frac{1}{4}$ in., and diameter $19\frac{1}{2}$ in. Some idea of its circumference may be gathered from the tradition in the college that whoever can fairly span the bowl at its widest part with his arms acquires the right of having it filled with punch, and then, if he can perform the second feat of draining the bowl, he may walk away with it and claim it as his own—presumably if he can walk at all. The donor's arms and those of the college are engraved on the bowl. In a college, which, from its foundation and throughout its history to the present time, has enjoyed an uninterrupted connection with Wales, this fine bowl doubtless occupied a prominent position in the days when the feast of St. David was celebrated within the walls of Jesus College. This punch-bowl was the subject of an interesting poem in Welsh by a scholar of Jesus College, and a poet of some note, William Wynn, who describes it as large enough to make the devil himself drunk.

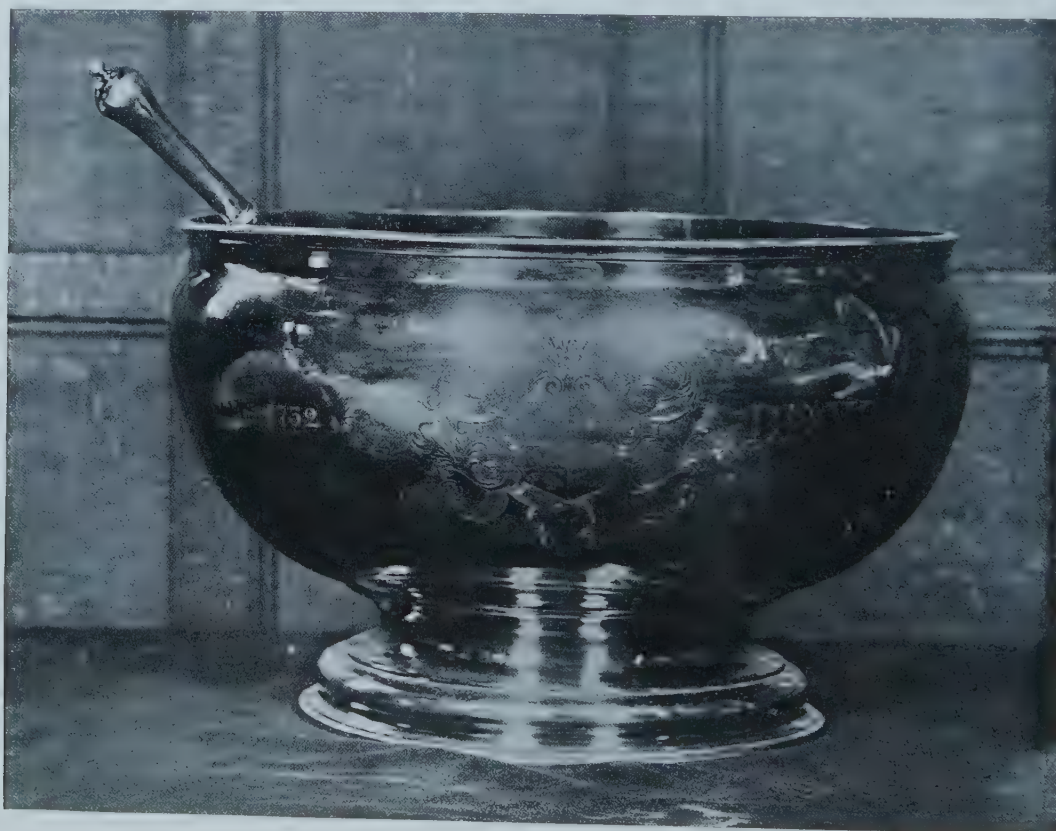
There is also another plain silver punch-bowl, dating from about 1720, of similar type, but about half the holding capacity, with the maker's marks of John Edwards, but no date-letter.

Among other pieces of plate which may be singled out for mention are a large square salver, with shaped corners and moulded edge, standing on four feet,

12 $\frac{1}{4}$ in. square, given by Sir John Aubrey—London date-letter for 1728, and Thomas Ffarrar's mark; a pair of plain and massive sauce boats, made in 1749, oval in form, with double handles and spouts; two oval soup tureens, of 1763 and 1777, the latter given by Viscount Bulkeley; four pairs of tall candlesticks, with baluster stems, 1741, 1766, 1784; three cruet frames, with silver casters and glass bottles, 1762, 1770, and 1772; a set of three Queen Anne vase-shaped casters, one large, and two smaller, made in 1708; an oval cake basket, of pierced work, the border decorated with chased satyrs' masks, flowers, scrolls, shells, etc., the body inside similarly decorated, date 1740; a plain cylindrical coffee-pot, tapering from the lid to the low moulded foot, the spout with shell-like decoration, date 1744; and a number of smaller articles of domestic use, consisting of 22 plain circular salt cellars, on three feet, their dates varying from 1760 to 1785; several mustard pots, with plain upright cylindrical bodies and scroll handles, but without lids, 1732, 1758, and 1780; and pepper-pots of about the same dates. There is a large quantity of silver spoons and forks, of early 19th century fiddle and ribbed-edge patterns, which call for no special notice.

In the plate of Jesus College we have, as elsewhere in the history of old English silver, numerous unfortunate instances of the transformation of valuable articles to meet continuous changes in fashion. This regrettable "conversion" of plate into other forms, presumably by order of the college authorities, occurred from the year 1717 till the early part of the following century, when it happily ceased.

According to the Book of Benefactions, the prices of silver then melted and re made into other things, or entirely lost, included several "Pottes," the gifts of different members to the college, between 1650 and 1680; over thirty tankards (one of which was given by Griffith Jeffreys, cousin of the notorious Judge Jeffreys) of varying weights, and dating from 1654 to 1717; two "large salts," 1659, weighing 34 ounces; and another large salt, 49 ounces, presented in 1670; one large bowl—probably of porringer shape—given in 1660 by Sir Edward Stradling, Bart., of St. Donat's Castle; a large two-handled cup, given in 1685; a monteith, 64 ounces, 1707; eleven spoons of the date 1663; twelve forks, 1684; and six small salts, 1684—most of which have been turned into candlesticks, cups, salvers, entree dishes, etc., with their original arms and inscriptions reproduced.



NO. IV.—PUNCH-BOWL AND LADLE



The Oxburgh Glasses

By Charles Ed. Jerningham

THE account of the discovery of these old English drinking-glasses, some of the most important and valuable as yet known to exist, should encourage collectors to hope that, even now, the best specimens have not been reached. The knowledge of old English glass is in its infancy. The cottages have surrendered their cottage hoardings; the treasures are, unconsidered, in the country houses.

In September, 1907, the present writer was on a visit at Oxburgh Hall, the ancient family seat of the Bedingfelds. Oxburgh came into the possession of that family in the fifteenth century, at the death of the Lady Bedingfeld, who was a daughter of Sir

Robert Tuddenham, and descended from Sir William Grandison. Henry VII. visited her grandson at Oxburgh, which contains the room and bed that King occupied, the walls of the former partly covered with tapestry of those remote days, and the latter with the bed-spread worked by Mary Queen of Scots.

On the occasion of the visit of the present writer, it was mentioned by Sir Henry Bedingfeld that it was thought there were still some old English drinking-glasses at Oxburgh. The china closets having been searched, their glass contents were removed to the central table in the housekeeper's room, and in the midst of this mixed collection of modern glass were—



No. I.—"WATKIN" GLASS

"PRETENDER" GLASS

"HOUGHTON" GLASS



NO. II.—“FIAT” GLASSES

unconsidered—the eleven specimens of the Jacobite period, seven of which are represented in the illustrations which accompany this account. Those glasses had probably had little value attached to them by successive owners for generations.

Three of the specimens have special features. It has for long been the main ambition of collectors of old British glass to discover a specimen associated with the Pretender on which is engraved a new motto, an inscription which the tireless investigations of Mr. Albert Hartshorne had failed to find. The “Pretender Portrait” glass, in the centre of No. i., has the following hitherto unknown inscription:—

“Charles y^e Great y^e Brave the just and good,
Brittani^as Prince y^e noblest of her Bld
Thy glorious Feats y^e world may Pro^m
Brittani^as Glory and Brittane Shame.”

“Pro^m” presumably is the abridgement of proclaim. The glass is 8½ inches in height.

To the right of it is a handsome glass which bears this also hitherto unknown motto:—

“Fari quæ Sentio. Prosperity to Houghton.”

The present supposition is that Sir Robert Walpole—the celebrated statesman—had glasses made of this pattern at the time he was building Houghton, the palatial residence in Norfolk that has been somewhat of an encumbrance to the less prosperous of his descendants. The “Fari quæ Sentio” inscription provides a puzzle. There appear to be three methods in the Walpole family of using the family motto; one branch gives it as Lord Orford does, *feri quæ sentiat*

—“to speak what he feels,” another *feri quæ sentias*—“to speak what you think,” and another still, *feri quæ sentient*—“to speak what they shall feel.” The wording on the Houghton glass is, besides, not grammatically accurate. The height of the glass is 8½ inches.

The third glass, on the left, is also a hitherto unknown specimen. The inscription engraved on it is:—

“Let no deceit within your glass be found,
But glorious Watkin’s health go briskly round.”

It was a Sir Watkin Wynn who founded the “Cycle Club,” the members of which drank to the success of the Pretender in glasses which bore the inscription “Fiat.” As the specimen has been found at Oxburgh in the company of a “Pretender Portrait” glass and six glasses with the “Fiat” inscription, it may be supposed that the “Watkin” in question is the Sir Watkin Wynn who so ardently supported the Stuart cause. The height of the glass is 8½ inches.

The remaining glasses, four of which are taller and larger than specimens of the kind that are occasionally found, bear the “Fiat” inscription, and the four larger have the Prince of Wales’s feathers engraved on the upper surface of the base. It is probable that those eight “Fiat” glasses, four of which appear on No. ii., are the last which remain of a set that was in continual use at Oxburgh in the Jacobite times. The eleven glasses are now on exhibition at the Victoria and Albert Museum at South Kensington, having been kindly lent for the purpose by Sir Henry Bedingfeld.



Some Remarks on the Armoury of the Wallace Collection Part II. By Geo. F. Bruck

As I have already mentioned, it is a peculiarity of the author of the catalogue to mistake every broad-sword for a headsman's sword; another instance is to be found in No. 254. The catalogue gives the following account of it:—

254. *Heavy Sword*. Russet hilt, oviform pommel, straight quillons of square section, slightly tapering and finishing in a spherical knob; spiral wire-bound grip. Dec. with incrusted scroll design in silver. The blade, 39½ in. long, 2 in. wide, of flattened lozenge section. German, about 1610.

"This weapon, though somewhat made up in its present state, was no doubt originally intended as a beheading sword, as used in Germany *even up to the present day*. The blunted end, so characteristic of that type of sword blade, has in the present instance been ground to a point. The pommel does not belong, and the grip is a restoration."

This assertion I must contradict. It is no beheading sword, and never was one, as the dimensions of the blade clearly show; the headsman's sword measures on an average only 32 in., but is a good deal broader than 2 in.—from 2½ to 4 in. As for the rest, the headsman's sword has not been in use in Germany *for about a century*.

One of the rarest arms is No. 273, in the catalogue designated as "*Landsknecht Sword*. Probably Swiss, about 1580." Its origin is truly guessed at; but it is no Landsknecht Sword. Old illustrations, miniatures, and pictures of the 15th and the beginning of the 16th centuries show us this kind of weapon, the hilt of which

is almost identical with the hilt of the Swiss dagger. This weapon was not worn on the left hip, like other swords, nor on the right side, like the dagger, nor horizontally over the stomach, like the Swiss dagger; but it was hanging perpendicularly from the belt on the front of the body, and was especially destined for domestic gear, and therefore called in German "*Hauswehr*" or "*Kurzwehr*." The specimen in question may be a hundred years older than the catalogue states. Kinsmen of the "*Hauswehr*" were the "*Langdolche*," long daggers, worn in similar style during the 14th and 15th centuries throughout nearly all the civilized countries of Europe.

Sometimes it is a very difficult task to determine precisely the nationality of a distinct piece of armour; forms and ornament often spread very quickly throughout Europe—travelling journeymen of the armourers' or swordcutters' guild brought with them the latest fashions; renowned German or Italian workshops executed orders even for the remotest parts; foreign courts called celebrated armourers into their service. Nevertheless, a piece of armour with a striking heraldic ornament should not be so readily assigned to a foreign nationality without urgent causes. But in the following instance this is not the case. The catalogue describes it under No. 277:—

"*War Saddle*. Thickly padded with quilted white leather. Two projecting pads coming beneath the thighs of rider keep the legs almost perpendicular, and give great strength to the grip. The pommel is armed with three steel plates, together



HEAVY SWORD, No. 254

forming an inverted V-shaped plaque. The cantle is also armed in a like manner, but of one plate. The borders are roped, and have a narrow sunk band, etched with cornucopiæ, scrolls, etc. In the centre of the pommel is embossed the fire steel of Burgundy, and above them the date 1549. French, date 1549."

A fine description of a yet finer piece, true in nearly every word. The saddle in question is nothing less than a "*Küriss-Sattel*," belonging to one of the many suits of armour of the Emperor Charles V., of best German workmanship, as it became the emperor, the finest connoisseur of arms in his time. The pommel bears embossed and etched the fire steel—the emblem, not of Burgundy, but of the Golden Fleece, the highest order of Christianity. Its master was then Charles V., Emperor of the Holy Roman Empire, King of Spain, Duke of Burgundy, etc., etc., and he applied the emblems of this order to nearly all objects of his private use. There are his suits of armour, especially, which bear these emblems as decoration—for instance, that magnificent suit in the Royal Armoury at Berlin, No. 75 in the catalogue, etched with bands of ornaments, gilt, and bearing the emblems of the order in the same manner embossed and etched with ornaments. Among the many suits of armour preserved in the armouries of Madrid, Vienna, etc., will be found the particular suit to which this saddle belongs. But we know exactly that the Emperor ordered or bought all his suits of armour in Germany or Italy; therefore is it absolutely certain that we have here a fine German piece of armour, probably of Nuremberg workmanship.

In some instances I could show that weapons of an earlier period were altered by later possessors; such alterations are often very puzzling, and it is not always an easy task to find the solution. A curious specimen of such an alteration is No. 334. The catalogue says of it:—

"*Large Wheel-lock Arquebus*. The stock of dark wood, inlaid with oval panels of mother-o'-pearl, engraved with horsemen, hounds, and views, the groundwork enriched with scrolls, and inscribed:

"ANTE FERIT QVAM FLAMMA MICET,

and dated 1624. The lock plate, with sunk wheel, is inscribed:

"ERTTEL,

"A · DRESDEN.

"The hammer chiselled and pierced with two dolphins. "German (Dresden), dated 1624."

This is right so far, but the signature belongs to a celebrated Dresden gunsmith of the 18th century: Erttel has certainly in the present instance repaired an old arquebus, and at all events, by special desire, fitted it with the then obsolete wheel-lock instead of a more modern construction. But is it justifiable to describe this gun as Dresden work of 1624?

Another specimen with a curious and puzzling alteration is No. 478, described in the catalogue:

"*Hunting Sword or Falchion*. The pommel is flat and wider at the end following the line of the grip; knuckle guard of flattened octagonal section and small drooping quillon terminating in a disc. Single ring. Polished horn grip. Dec. with a small engraved shield of arms on the pommel, with initials I. I. B. above and the date 1658 below. The blade, 30 $\frac{3}{4}$ in. long, curved back edge, falchion-shaped, and trebly grooved.

"German, dated 1658."

But this falchion is a very fine and rare specimen of the first half of the 16th century, reminding one even of the earlier forms of the 15th century. The engraving on the pommel must have been added by a later owner, who obtained the sword perhaps as an heirloom from his ancestors. Even old dates and signatures may not always be accepted as authoritative.

Some of the statements about the fine *Rondache*, No. 347, with a beautifully embossed and chased encounter of warriors in classical costumes, should also be corrected. Very characteristic for this rondache are the inner border around the central spike and the similarly ornamented outer border with a band of egg and tongue ornaments. Mr. Laking describes it as "Probably French, about 1570," and states later on that it is "curiously like the fine shield in the Windsor Armoury, bordered as they both are with the egg and tongue ornament." He also reminds us of the "strong resemblance in the drawing and technique of the figures," "although Her Majesty's shield is in every way finer in workmanship and retains



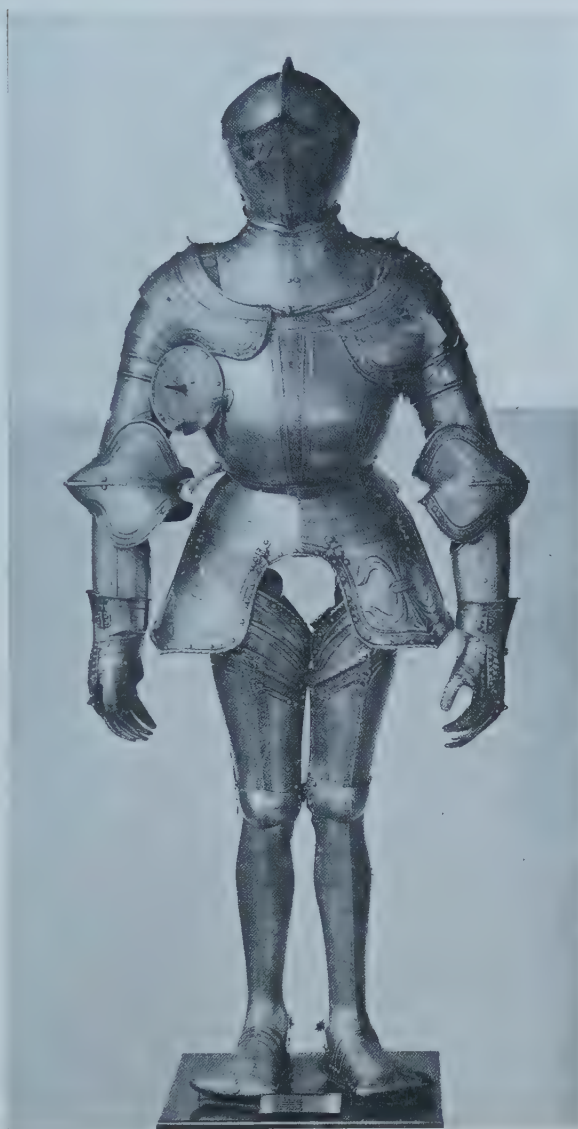
HUNTING SWORD OR
FALCHION, No. 478

Armoury of the Wallace Collection

its magnificent gold damascening." And he continues, "It may be safely stated that both are from designs of the same anonymous French artist." And he closes his notice with the mention of the *rondache* belonging to the harness for man and horse made for King Charles IX. of Sweden, 1590-1600, and preserved at the Royal Armoury at Stockholm, "that even more closely resembles the shield before us, having the same wide band of combatting figures and the egg and tongue bordering!" But this harness is proved to be the work of Anton Pfefenhäuser, the celebrated Augsburg armourer, and the designs for his work are from the hands of Munich and Augsburg painters of his time. This *rondache*, as well as the Windsor shield, should therefore be rightly attributed to their German master.

A curious instance we find in No. 529, a *Cap-à-pie Suit of Armour*, signed with the mark of Lorenz (?) Colman of Augsburg, the celebrated armourer, who died in 1516. From this mark the harness is dated in the catalogue "about 1515." But form and ornamentation of this suit show clearly that it is at least twenty to twenty-five years later, and that the workshop of the late master always made use of his old well-known trade mark, preserved by his successors. Besides, this suit is made up, the helmet and the tassets belonging to other nearly contemporaneous harnesses.

Very interesting are the two "*Waidpraxen*" (*troupe de Veneur*)—not "*Hirshfänger*," as stated in the catalogue—Nos. 579 and 587. I premise that the "*Hirschfänger*" in German venery is the kind of cutlass used to kill the stag by stabbing (*den Fang geben*); the "*Waidpraxe*" is a case of implements



CAP-À-PIE SUIT OF ARMOUR, No. 529

for eviscerating the same. *Waidpraxe* is the special name for the big knife contained in the main compartment of the scabbard, from which the whole case takes its name. The two *Waidpraxen* are rather late specimens of interesting hunting implements; German collections preserve even finer specimens with embossed and chased silver mounts, dating a century earlier. The finest of them may be found at Dresden in that inexhaustible collection of the "Historical Museum" at the "Johanneum."

To return to No. 579, I may ask, why should this weapon, acknowledged by the catalogue as German work, be of "French design"? German artisans of the times equalled the best performances of their French guild-brethren.

The other specimen, No. 587, is of the highest historical interest as a gift of Frederick the Great to Prince Charles Edward Stuart,

the Pretender. Prince "Charlie" urging the King for military assistance, received from him this gift as a warning to think rather of the chase than of warfare—the King himself holding this sport in contempt! The story of this gift is told by many an author of the time.

In Gallery V. are some more *Headsman's Swords*, Nos. 892, 930, and 953. I fully agree with all the statements of the catalogue about No. 892, except that it should be an "Executioner's Sword." Innumerable representations of the time show us the headsman at work; but curiously enough he does not use for his bloody handicraft the special type of sword which appears about a century later and was almost exclusively employed for about 200 years. The representations, as well as the many preserved



"WAIDPRAXE," No. 579

sword of the 17th and a blade of the 16th century, dated 1561, which is hardly qualified for practical use, as it is shortened from its regular length of about 32 ins. to its present size of 22 ins. Maybe the inscription of the blade, which I had no opportunity to decipher, will inform us as to its original destination.

But the most curious "Headsman's" sword I ever saw is No. 953 of the catalogue. The hilt of russet iron has forms different from the usual hilts of headsman's swords—knuckle guard, drooping quillons, thumb ring and those projections on the centre of the quillon, called in German "*Mitteleisen*," and to be found almost exclusively on Hungarian or Polish weapons, together with the shortness of the grip and the unusual

authentic specimens, show us every kind of broadsword suitable for such purposes—pointed, rounded, oblique, or straight rebated on the point. However, rebated swords were not reserved for the special handling of the headsman, but also used for the tournament on foot and then called "*Piötzen*." I see, therefore, no reason why the sword in question should be a headsman's sword; the rebating of the point might be a later mutilation, and the three crosses engraved on the blade are fairly frequent marks.

No. 930 is also a highly interesting specimen. It has the usual hilt of the headsman's

length of the heavy blade— $34\frac{3}{4}$ ins.—its employment for the headsman's purpose would be quite impossible. The rebated point is no proof of the contrary, as I have shown, and the question of its purpose remains unsolved; most probably a ceremonial sword with some later alterations. At that period no craftsman—and the headsman belonged to a closed guild—ever employed un-serviceable tools! Neither can I find any indication of the *Spanish* origin of this

weapon; rather I would guess at Eastern European origin.

My notes would enable me to continue this subject, but it is not my task to re-write the catalogue; I had only the intention of elucidating some points on German ornament, which are not yet so universally known as they should be. I hope Mr. Laking will pardon my boldness, and look upon it not as malevolent criticism, but as an expression of the highest esteem the writer has for his conscientious labour in composing his catalogue, which in every way favourably contrasts with many a cumbrous continental work of similar character.



"WAIDPRAXE," No. 587



LADY BETTY COMPTON

BY SIR JOSHUA REYNOLDS

IN THE DUKE OF DEVONSHIRE'S COLLECTION AT CHATSWORTH

(From a Colour Plate by Hanfstaengl)

Pictures

Masaccio Part I. By Dr. Romualdo Pantini

THE appearance of Masaccio at the opening of the fifteenth century was inevitable and epoch-making; but it was unexpected and inexplicable to such as would reduce all psychical facts to the terms of a concatenation of external causes. The calm of Taine himself is ruffled by it, and for this reason his words embody the highest praise of the great painter from the Val d'Arno. "If before the full blossoming of Italian art," he writes, "we meet an almost perfect painter, Masaccio, we find him to be a man of meditative disposition who makes a stroke of genius, a solitary inventor who sees beyond his own age, a misunderstood forerunner who has no immediate followers, no inscription on his tomb, who lives poor and lonely, whose precocious greatness will remain unrecognized till half a century after his death." For the time at which he wrote Taine may be called precise. The history of Art has discovered little or nothing more exact on behalf of this artist.

Was he born in 1401 or in 1402? The documents differ. Certain it is that Tommaso Guidi of San Giovanni was born on December 21st, and was named after the saint for that day.

The uncertainty concerning the date of his birth occurs also with regard to that of his death. It now appears certain that he died at the age of twenty-seven. Vasari says that he was buried in 1443; but we can scarcely doubt the testimony of the tax registers of

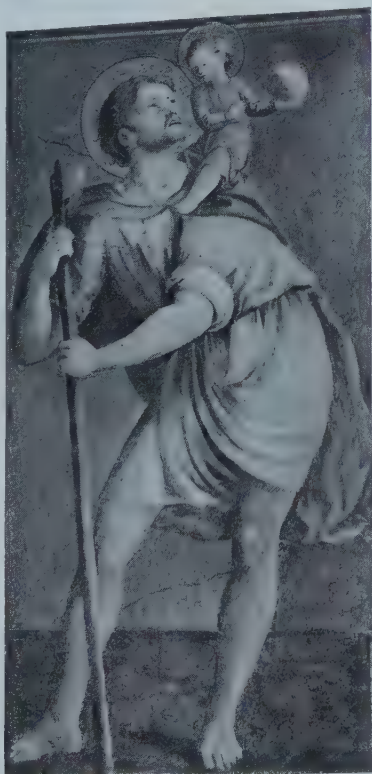
1429, in which the name of Tommaso is scratched through, and *Reported dead at Rome* written against it. The architect Bernich, however, and some others, have tried to uphold Vasari's date. Neither is it at all sure that he died by poison; although the violence of the age and the greatness of his genius might make this at least possible.

We know very little else about him. Sometimes he was enrolled among the drug-vendors, sometimes in the Corporation of St. Luke. In 1426 he was working at Pisa with Donatello. He was the son of a notary, and was a small land-owner. Also, he had debts. But he neither collected what was owing to him nor paid what he owed to others.

To the discrepancies in the documents concerning him we may add those between the critics, be they historical, æsthetic, analytic, stylistic, impressionist, or of any other school.

No amount of discussion or discrepancy, however, can destroy the essential value of his work in the decoration of the Brancacci Chapel in the Carmine at Florence and of the Chapel of St. Catherine in St. Clement's at Rome. In the former he has painted his own portrait; and the whole spirit of the man breathes from it.

Into the magic circle of relief and of light which surrounds Christ in the splendid scene of the Payment of the Tribute, the



ST. CHRISTOPHER BY MASACCIO
AT ST. CLEMENTE, ROME

The Connoisseur

painter has introduced himself under the form of the cloaked apostle who stands last on the right hand. Vasari tells us this; and the surprising truth of the figures encourages us to follow the tradition. The mantle is painted with special care, and differs from that of the other apostles; noticeable also are the corner of the mantle thrown back over the shoulder and the restful shadow which increases instead of diminishing the fixedness, the severe attention expressed by the countenance. It is well known that painters often introduced themselves into

strongly from his master, Masolino, a name of sweet sound and delicate flavour.

Cavalcaselle was perhaps the first to express the opinion that the frescoes in the Brancacci Chapel are not all by Masaccio. His ideas are so well known that we need not do more than allude to them. *Adam and Eve in the Earthly Paradise*, *The Miracle of Tabitha*, *The Preaching of Peter* (assigned by preceding critics, for reasons of style, to Masolino), might have been painted by Masaccio before he undertook the decoration of the chapel. Schmarsow,



THE ARCHANGEL GABRIEL
AT ST. CLEMENTE, ROME

BY MASACCIO

their works, and they certainly knew how to do so in such a manner as to attract the attention of the spectator.

Masaccio's austere, independent character is at once apparent in this figure. The artist has somewhat accentuated the lines of his countenance to bring himself more into harmony with the age of the other apostles. St. John's face, too, it will be observed, is somewhat hard. But it seems to me that one may observe something further in the countenance of the apostle painter—a certain pleasure in representing himself as austere. The long hair, the arched eyebrows, the decided and not very hairy chin, all lent themselves to the presentment; and he knew himself well, and must have loved his scornful nickname also because it differentiated him so



THE VIRGIN OF THE ANNUNCIATION
AT ST. CLEMENTE, ROME

BY MASACCIO

in the ample researches he has recently made, boldly defends Cavalcaselle's hypothesis, and extends his ardour in favour of Masaccio's work to the Chapel of the Passion in St. Clement's at Rome.

Schmarsow's contention with regard to the Brancacci Chapel has been favourably received. And justly so; for tradition has its value until documents show it, explicitly, to be wrong. Moreover, the Florentine Dr. Marrai has discovered a noteworthy confirmation of the ancient traditions by comparing the halos of the Saints. Masolino makes them flat upon the wall, Masaccio paints them in perspective.

After the celebration of the fifth centenary of Masaccio's birth seems a fitting moment for making known the researches and observations we have been making for the last three years with regard to this

painter. We have been trying to solve the question of the Chapel in Rome, and also to decide whether Leon Battista Alberti, in his *Trattato della Pittura*, alluded to our Masaccio, the painter, or to the other Masaccio, the modest, but able helper of Michelozzo the sculptor.

This second question is of importance, because it throws light on the story of Masaccio's fame just before his untimely death, a fame which Milanese mistakenly thought he could destroy by a comparison of dates.

Cavalcaselle sees in these frescoes the uncertain style of a very young man; some of the Germans, an unrivalled grandeur of expression and sobriety. While Cavalcaselle opines for a young man, Wickhoff believes in a man of mature age.

Thus has been promulgated the theory of weakened pictorial style: an artist, growing old, paints hesitatingly with the uncertain hand of youth!

In this case the frescoes would be much later than 1435, as they would then have been painted by Masolino, who, having returned from Hungary and worked at Castiglione d'Olona, endeavoured in Rome to copy Pisanello's painting in the Vatican. Unfortunately for the theory, no comparison between the two can be made, because . . . Pisanello's paintings have disappeared. And the only painting of the Veronese School—*The Martyrdom of St. Catherine*, painted by Avanzi, a follower of Giotto, in the oratory at Padua—is so different from the frescoes under consideration in style, sentiment, everything, that it need hardly be mentioned.

It is well that the ravings of Wickhoff should have been contradicted by Schmarsow, a distinguished Hungarian critic of Masaccio. He takes up the old tradition, and supports it with an extraordinary fervour of analysis, opinions, and dates. There can certainly be no question of Veronese influence. More to the point is an examination of the way in which the scenes of St. Catherine's life are developed from



ST. CATHERINE INCITING THE EMPEROR TO REMOVE THE
IDOL BY MASACCIO AT ST. CLEMENTE, ROME

1421, nor can they be posterior to 1426, as Masaccio was then in Florence.

These frescoes have given rise—in the absence of written proof—to fantastic theories on the part of the critics. Are they by Masaccio or Masolino?

For Masaccio we find Vasari, the weighty opinion of Michelangiolo, uninterrupted tradition down to the time of Cavalcaselle.

For Masolino we have the German critics—strong in analysis, weak in synthesis.

When we stand in the Gothic Chapel of San Clemente, we must forget the glow of the Brancacci Chapel; four, five, perhaps six times have barbarous hands re-painted, re-made, almost entirely ruined the beauty of the figures.

Above the arch are Gabriel and the Virgin, whose face, rather round than oval, strongly reminds us of Spinelli's St. Catherine. At the side, on a pilaster, is St. Christopher. This figure immediately reminds us of the statue of the same saint, added by Cardinal Branda to his church of Corpus Christi at Castiglione. The reminiscence, however, does not arise from likeness of style, but from the personality of the saint to whom Branda professed a special devotion, and whose name is borne by other members of this family of art patrons.

That Branda gave the commission for the decoration

the scenes in which Spinelli in 1380 illustrated the legend of the Saint fully and faithfully in the remote, peaceful oratory of Antella, near the Ema.

* * *

And now let us go to Rome and search in the tangled skein of analysis for some thread which may lead us to Masaccio.

The decoration of St. Clement's was undertaken on the return of Martin V. to Rome after the healing of the Schism. Martin V. set vigorously to work to restore beauty to the services of the church, and peace to domestic life. The paintings in the chapel cannot date, therefore, from before

The Connoisseur

of the chapel may be deduced indirectly from the only date I have been able to find in the archives of the Vatican. And this limits the choice of years to those between 1425 and 1429.

While Martin V. was Pope there were two Cardinals of San Clemente—Branda and Condulmero. Martin kept them both travelling about; but Branda's frequent returns to Rome prove that he was considered the real Cardinal of St. Clemente. Moreover, on a certain day in 1424, the Pope orders that he shall receive a considerable sum of golden florins.

Money was at that time the universal drug for putting to sleep intrigues and rivalries. It effects a compromise with heaven; it effects a compromise with written documents. Let us see whether, by its means, we may also come to a compromise with the critics.

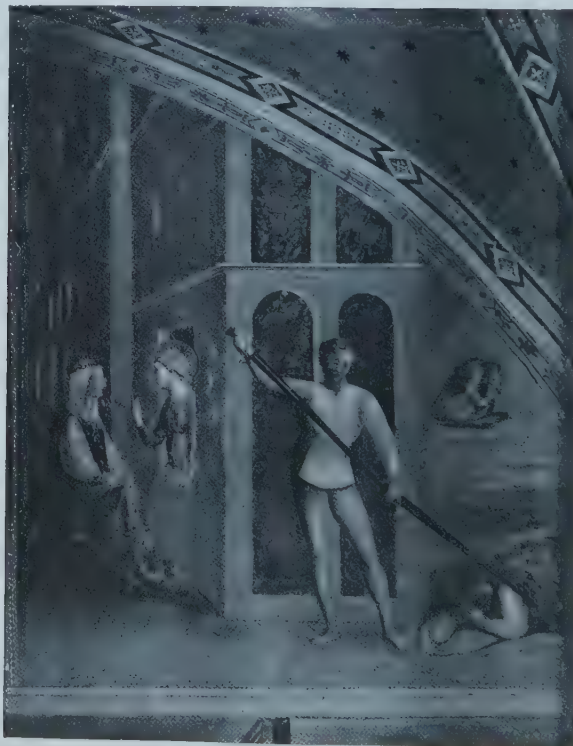
The two scenes of Catherine in the Temple, and the conversion and beheading of the Queen, have in common the extreme fairness, the almost angelic delicacy, of the features of the personages.

The style of these faces and of the dresses makes

me think that Masaccio, who carried the sober draping of his figures almost to excess, had no hand in them. For these, then, let us suggest Masolino, or even Giovanni, Maso's good brother, who was also a painter, and certainly did not limit his activity to registering Maso's debts and the sums owing to him.

But who, before the eloquent contrast of these figures with those of the wise men who are listening to Catherine, does not feel the presence of a genius who divines the secret of the soul? The first cardinal on the left hand is, moreover, the portrait of Cardinal Branda, with the same haughty, Dantesque expression that he wears on his tomb at Olona. And Masaccio's hand seems to be plainly visible in the *Miracle of the Wheel*, with the efforts of those who turn the instrument of torture, the dramatic terror of those who have been struck, and the simplicity of the unharmed Saint amid the bristling teeth; as also, in the following scenes of the beheading, it is visible in the compact body of soldiers, and the powerful gesture of the executioner.

(To be continued.)



ST. CATHERINE CONVERTING THE EMPRESS BY MASOLINO AT ST. CLEMENTE, ROME



Concerning Certain Specimens of Oak Furniture in Mrs. Behrens's Collection By Haldane Macfall

THE six fine specimens of oak furniture that we illustrate from the collection of Mrs. Oscar H. Behrens, at Ribblesdale, Compayne Gardens, West Hampstead, deserve notice, and must be of considerable interest to those interested in the Age of Oak. They all come under the title of Jacobean, though one was undoubtedly made in later Restoration Stuart years.

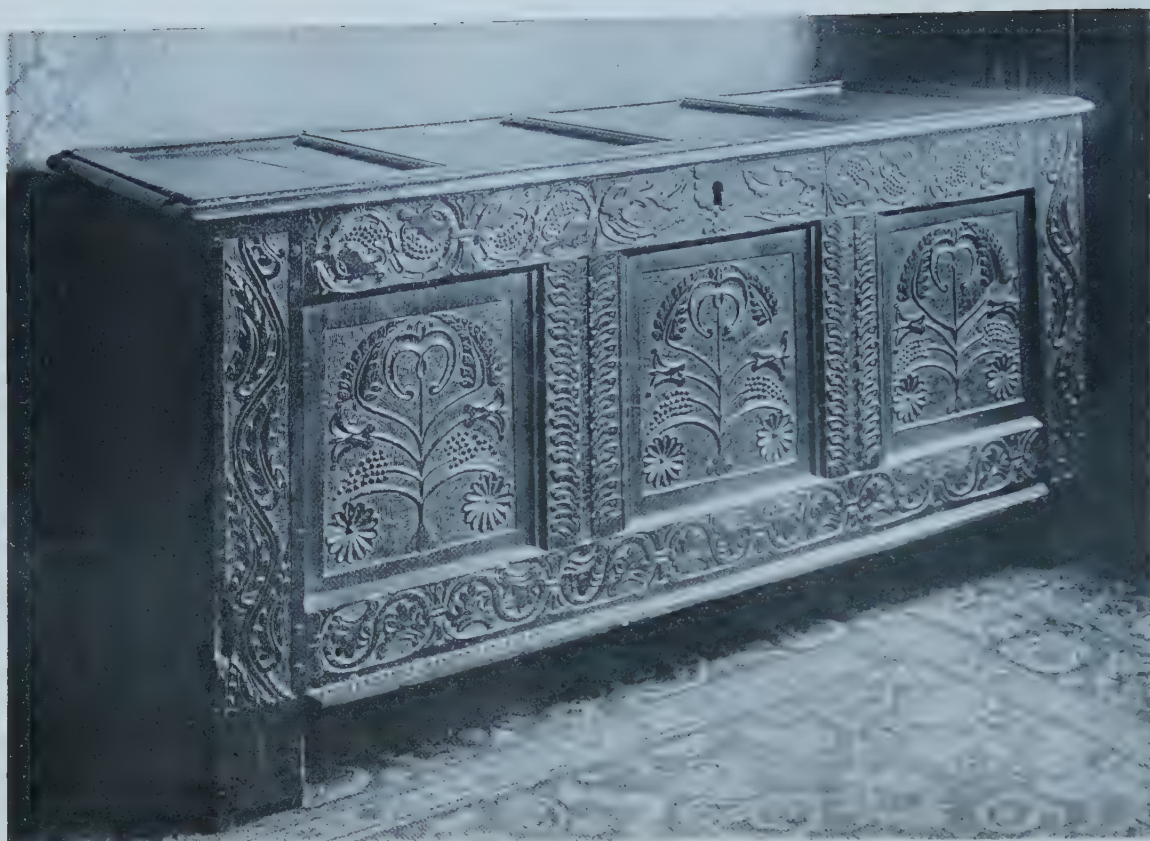
Let us first of all take the two chests, which are very handsome examples of their kind, the carving being of the best workmanship of a day that will go

down through time as a great period of English craftsmanship. One of these at least knew the strife of Roundhead and Cavalier well.

The "Jacobean oak chest of 1687," with its somewhat Hibernian name, is, like many Hibernianisms, quite true to fact—it is Jacobean, and it was made in 1687. The piece is undoubtedly of pure Jacobean design, and should belong to the middle years of Charles the First's reign. The conventionalised vine-trail-like design, the upper cross rail of the front reminding us of the beautiful old Gothic carvings in



JACOBEOAN OAK CHEST, DATED 1687, FROM DERBYSHIRE



JACOBEOAN OAK CHEST FROM DERBYSHIRE

churches, had considerable vogue about the time of "Esther Hobsonne's Chist, 1637," and the upright branching flower design of the panels is of that day; the lid is a smooth southern one, like that lady's, but the general design is greatly superior to the well-known "Esther Hobsonne Chist, 1637," owing to the upright stiles and lower rail being free from carving, thus allowing the handsome panels and upper rail to tell. The smooth lid is generally of the South, as against the panelled lid of the North. But the date upon Mrs. Behrens's chest shows that it was undoubtedly made in James the Second's first year; though it does not belong by design to this late period, it proves what is obvious, and should scarcely need proof, that in country places in particular the old traditions in oak died much harder than we are inclined to confess—a thing that some date-loving folk are wont to forget. Here, at any rate, is a mid-Charles the First chest, 1640 to 1650, being made, at James the Second's coming to the throne, up Derbyshire way, and showing no hint of any later influence than Jacobean.

The second "Jacobean chest from Derbyshire" is of much the same date, with the panelled lid of the north. Both chests are remarkably beautiful in design and carving, not being overloaded, yet rich in effect.

Mrs. Oscar H. Behrens possesses two very typical chairs, the "old Yorkshire chair of Charles the Second," from Tideswell, Derbyshire, and the "oak chair of James the Second." Both are of the period between 1650 and 1675, when in Yorkshire and Derbyshire the curious and far-reaching effort was started which, coming into wide fashion, led to that complete revolution in the designing of our seats—the open-back chair. The Italian influence is most marked. The "Charles the Second" specimen, so called by Mrs. Behrens, belongs to the early development of the "Yorkshire and Derbyshire" chair, when the back was formed in arches supported on turned balusters that are set upon a carved cross-rail, or lower stretcher, between the uprights of the back. The style of carving of this modest lower cross-rail generally gives a fairly exact clue as to the date of the chair in its period. The top of the uprights of the back end is the picturesque scrolled "Yorkshire finials" which are the simple device that took the place of the earlier "Jacobean cresting and ears." The split baluster or "pear-drop" applied decoration upon the uprights is characteristic of the vogue of these and the following years to the end of the age of oak. The legs are "knobbed" in the style that shows it to have been Cromwellian, and by no means

Specimens of Oak Furniture

late Cromwellian. The chair is rather of the year 1650 than of Charles the Second's reign.

The second "Yorkshire chair of James the Second" is also typically Cromwellian. It should not be given a later date, even if made later—which is quite another story. It is a somewhat later development of the preceding vogue, but not more than six or seven years at most; and is genuine Cromwellian. The open arches have gone, and their place is taken by two elaborately carved and shaped cross rails that hold nothing of the design of James the Second's day; the pendants from these carved and shaped arches, the little depending knobs, are very typical. The seat is sunk for a "squab" or "seat cushion" in the marked Cromwellian fashion. The ball turning of the legs and front stretchers, and the square joints where legs and stretcher meet, are markedly Cromwellian, as is the split baluster or "pear-drop" applied ornamentation to the uprights of the back, and the ending of those uprights in scrolled "Yorkshire

finials." The date should be nearer 1655 than 1685. The carved stretchers between the tall uprights of the back foreshadow the "ladder-back."

A more rare style of chair, though not nearly so handsome and well-designed as these two very perfect specimens of the Cromwellian "Yorkshire chairs," is the "oak Jacobean chair" with the bamboo-like stretchers and legs. The only piece of oak furniture with this decoration that I can remember is an oak court cupboard on which it is employed as the supports of the top—and which belongs to William and Mary's mid-reign (1695 about)—a dated and authentic piece. This is a Lancastrian chair, as shown by the typical little squat "Lancastrian finial" at the top of the uprights of the back. The Lancashire chair shows the passing of the old wainscot Jacobean, with its solid back, towards the mid-century Yorkshire chair with its open back or later rails. The arms first disappear, whilst the back, left solid above, leaves an open space below, between it and



OAK YORKSHIRE CHAIR, TEMP. CHARLES II.
FROM TIDESWELL, DERBYSHIRE



OAK YORKSHIRE CHAIR, TEMP. JAMES II.
FROM WHALLEY BRIDGE, DERBYSHIRE

the seat. The large space of the remaining solid part of the back, and its considerable amount of carving, prove it to be an early Lancastrian. The bamboo-like turning of the legs is, as I have said, a very early employment of a style of turning that had little vogue. There are other details in the chair that somewhat point to the later period when the bamboo turning had a short vogue, and when oak was utterly in its decadence. Yet on the other hand the use of the fleur-de-lys on the cresting of its back is quite in keeping with very early Jacobean years when it was freely used, and in this manner, though the shape of the chair forbids any such very early Jacobean date being assigned to it. The form of the chair is markedly Lancastrian, of late Charles the First or early Cromwellian date. The fleur-de-lys points to Charles.

The squat Lancastrian "finial" should be noted as compared with the graceful scrolled finial of Derbyshire and Yorkshire chairs, which the Lancastrian preceded. The chair that follows is also a Lancastrian, as clearly shown by its "squat Lancastrian finials." The cresting is also a very favourite style in the Lancastrian chair, though it was also used in the other northern counties. This "Oak Yorkshire chair of Cromwell" is, I fancy, pretty accurate as to date, yet even here there are several signs that lead to questioning as to a slightly earlier year of birth than the sway of the great Protector of the Commonwealth, in spite of its Puritan demureness and simplicity. But I grant that this is but the harbouring of suspicions, for these chairs were made into William and Mary's days—the peculiar Lancastrian "finials" to the tops of the uprights of the back, with their relation to the cresting, and the style of that cresting—to say nothing of the simplicity of the panelling in the back, and in the rails or "stretchers" between the legs, and in the legs themselves, are remarkably like the Welsh oaken



OLD JACOBEOAN CHAIR FROM AN OLD FARM AT
CHAPEL-EN-LE-FRITH, DERBYSHIRE

Double-Seats belonging to Mr. Clarence Whaite as to their general form—a hint still further intensified by the likeness of its arms to the arms of both these chairs, which are held by several authorities to belong to the last year of the sixteen hundreds or the first year of 1700. I am inclined, with Mrs. Behrens, to place its making to the credit of the Puritans. I suspect, nevertheless, that we are influenced by its demure simplicity—which is always to be guarded against in the Puritan temperament. At any rate, it is a Lancastrian, not a Yorkshire chair. It is certainly either a very late one or a very homely and country cousin.

However, these fine specimens of Jacobean oak from Mrs. Oscar H. Behrens's collection are true "Jacobean,"—they are of the designs created by the great Jacobean

craftsmen in oak between 1600 and 1660, when the Commonwealth came to an end—and this in spite of the fact that the "oak chest of 1687" has its date interwoven with its design: Indeed this chest is a lesson to us of the danger even of carved dates. The dated piece is one of our surest anchors; yet it behoves us always to be on guard against placing too much strain upon it. We are inclined to forget that a design, once established, persisted for years, for half a century, perhaps longer, especially in country places.

The contemplation of these pieces also compels upon me a steadily growing conviction that we ought to look upon the Cromwellian ten years as a markedly transition period, in spite of its far greater affinity with the Jacobean than its separation from the almost revolutionary advent of the Restoration Stuart. Whether the passing of the old solid "wainscot chair" were largely due to the scarcity of oak produced by the wide building of half-timbered houses, especially in the north, or by the wars and the building of

Specimens of Oak Furniture

ships, we have the undoubted fact that, whether from scarcity or not, the craftsmen of the north did economise their oak, and replaced the aforesaid solid backs with, first of all, the raising of a smaller oaken panel above the seat, thereby leaving an open space, as in the Lancastrian chair, followed by the still further reduction of the oaken panel by the Yorkshire and Derbyshire craftsmen, who retained the top and bottom stretchers of the panel, setting decorative rails and balusters between, in place of the solid oak, thus making up for what might have been mistaken for niggardly economy by the turning and the like beautifying of the spindles and stretchers that replaced the ancient solidity, and thereby catching the roving eye of the coming generation; and, though little witting of it, creating the wide vogue that was to come upon the nation in the exquisite tracery of the Restoration chairs, and most certainly evolving the handsome "ladder-back" which reached its height of beauty in the famous "Rushbrooke chair," as we have hint in Mrs. Behrens's so called

"James the Second chair," whilst that other chair, also under strong Italian influence, attributed to Charles the Second's day, foretells by its upright spindles, set between cross-stretchers, the coming of the "rail-back." As a matter of fact, I fancy that scarcity of oak had little to do with the business. The Italian influence started the northern craftsmen upon a lighter style of chair—the heavily-nailed and ironclad order was disappearing from the land, and the powerfully-built wainscot was going with it. A more graceful period was near at hand; manners and customs were becoming more dandified. The chair, instead of being the sole place of honour of the lord and lady of the house, was becoming democratised and more in demand, as was seemly in a commonwealth, though it was some while yet before it took the place of the handsome wooden stools, with their cushions, upon which people sat at meat, and which, when the feasting was done, could be stacked on their sides in a long row on the low foot-rails of the long, oak tables of the day.



OAK YORKSHIRE CHAIR, TEMP. CROMWELL

FROM AN OLD FARM, NEAR BUXTON, DERBYSHIRE

Notes and Queries

[The Editor invites the assistance of readers of THE CONNOISSEUR who may be able to impart the information required by Correspondents.]

CHRISTOPHER ANSTEY PORTRAIT, BATH.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In the interesting article on Bath in your January number of THE CONNOISSEUR, you query the portrait of Christopher Anstey as by William Hoare, R.A. At the same time you forget to suggest who you think might be the painter. To take away from a picture the name of an artist without supplying another in its place is anything but satisfactory.

There is no better place than Bath to study the style of William Hoare, R.A., whose works are frequently attributed to "Gainsborough" (as the "Anstey" portrait was at the Paris Exhibition).

If you will have another look at the "Anstey" portrait and compare it with others, especially the "Ralph Allen" portrait at the other end of the Banqueting Room, I think you will agree with me that the "Anstey" portrait at present is correctly named.

Yours faithfully,
ALFRED JONES.

"MARIA," BY J. RUSSELL.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—In reply to your correspondent, W.W., in the February number of THE CONNOISSEUR, I may say that the owner of the picture *Maria*, by J. Russell, is, to the best of my knowledge, Miss L. Stevenson, of 11, Gloucester Place, Edinburgh, who received it by bequest from a Miss Hope, daughter of the Right Hon. Charles Hope, Lord President of Scotland. The picture, like most of Russell's work, is in pastel, and measures 23 in. by 17 in.

Yours truly,
C. P. JONES.

UNIDENTIFIED PORTRAIT.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Herewith I enclose a photograph of a portrait in oils of a lady. I trust that you will find

it good enough to reproduce in your "Notes and Queries" column.

I am, yours faithfully,
F. GREEN.

STOTHARD'S "RUNAWAY LOVE."

To the Editor of THE CONNOISSEUR.

DEAR SIR,—Will you insert the following in answer to the query signed F. W. B. There are direct descendants of Thos. Stothard in existence, these being the sons and daughters of the late W. H. Lord, who married (1847) Rebecca Jane Stothard, daughter of Alfred Stothard, eldest son of Thos. Stothard, R.A.

Miss Lord will have pleasure in communicating further details to F. W. B.

Yours sincerely,
A. LORD.
Address, "45, Rue Vergniand,
Bordeaux, France."

OLD STAFFORDSHIRE TOBY JUG.

To the Editor of
THE CONNOISSEUR.

DEAR SIR,—I write referring to the "Old Staffordshire Toby Jug" in your "Notes and Queries" in the March number of THE CONNOISSEUR. Mr. Carl Duignan, who asks for information concerning his jug, may be glad of what information I

can give. I have had in my possession for the last ten years a Toby jug in every detail exactly similar, except that the waistcoat is white, like the vest of the figure (which may be uncoloured). The left arm and handle of jug were missing, but I replaced the same as near as I could. I imagine the left hand at one time held a long churchwarden pipe. I have seen this same jug illustrated in some paper, but can't remember where, and the name underneath the jug was "Uncle Sam." Of this I am positive. My jug has all the appearance of Whieldon ware, and is of fine paste and glaze. I may add I have never seen another the same, and I never miss an old shop.

I am, yours faithfully,
MALCOLM G. A. GRAHAM.

ISABELLA CHLOE DOWNMAN.

To the Editor of THE CONNOISSEUR.

DEAR SIR,—I should be glad to obtain any information about Isabella Chloe Downman, 1812. I thought perhaps she was wife or daughter of John Downman, A.R.A.

Yours faithfully, F. ADAMS WALKER.



UNIDENTIFIED PORTRAIT



Painted by J. Hoppner, R.A.

Published by J. W. Reynolds, 17, 18, & 19, Pall Mall, London, W.
Mrs. Whitbread

Engraved by J. W. Reynolds

Pictures

William Hamilton, R.A.

By A. T. Spanton

IT is an unfortunate fact that in the case of so prolific an artist as William Hamilton, it has not been found possible to record more of his paintings and drawings as extant, especially so as some of his principal works are necessarily excluded from the list. His religious subjects, for instance, which were mostly painted for Thomas Macklin, the print publisher and owner of the Poet's Gallery, are not now traceable, though these were described as among his best works in oil, and the same has been said of his historical paintings. The catalogue, however, contains a characteristic collection of water-colour drawings, in which the artist's earlier and later styles of colouring can be clearly differentiated. It should be noted that what few of Hamilton's works are known to us are in good preservation, and they have, unlike the paintings and drawings of many of the artist's contemporaries and successors, retained their colouring well.

As regards his portraits, it will be seen that the list includes five of his friend Sarah Siddons, of which the most important is the large painting of the actress as "Isabella," in Lord Hotham's collection at Dalton Hall. Even when this picture was only partly finished it attracted considerable attention. It was on the 10th of October, 1782, that the famous actress

appeared at Drury Lane theatre in this character for the first time, with her son, who was then eight years old, wherein she crowned all her former successes. Her immense popularity was shown in the general enthusiasm to see this dramatic though mournful picture. Carriages thronged the artist's door—he was then residing at 63, Dean Street, Soho—and many of the ladies were said to have melted into tears as they stood before the portrait. One day, after a sitting, Hamilton and his wife were bidding good morning to Mrs. Siddons, and accompanying her downstairs, when they pointed out to her her own resemblance to an antique sculpture of Ariadne that stood on the staircase. Mrs. Siddons was taken

by surprise, and her honesty was here a traitor to her vanity. She clapped her hands in delight, and said, "Yes, it is very—," but immediately recollecting herself before she got out the word *like*, substituted the word *beautiful*. "It is so very beautiful that you must be flattering me." She then sat down on the staircase to contemplate the sculpture, frequently exclaiming, "It is so very beautiful that you must be flattering me." She departed, however, evidently well pleased to believe in the likeness.

The large majority of his portraits can no longer be traced, and among the missing are those of King



MRS. SIDDONS BY W. HAMILTON, R.A.
BY PERMISSION OF THE OWNER, MR. J. WHITEHEAD

Ferdinand IV., the Duke of Roxburghe, Earl Cornwallis, J. P. Kemble, G. Fitzgerald, Captain Sir Roger Curtis, John Moore (Archbishop of Canterbury), Mrs. Wells, the actress, Countess Cowper, Emily, the artist's daughter, the Earl of Morton, the Countess of Carnarvon, Harriet Lady O'Neill, and a portrait of the artist himself. There were some other pictures by Hamilton which contained portraits, which, however, cannot strictly be included under the heading

of portraits, as the portraits formed only a subsidiary part of the whole work. Such pictures were, *The Duke of Hamilton's Return from Charing*, engraved by Gordon; *The Queen of Scots at the King's Window*, a design for a window at Arundel Castle, in which the Duke and Duchess of Norfolk were portrayed as the king and queen; *Transportation at Sir John Banks', St. John's Square, April 22, 1750*, being the night of jubilation for the (supposed) recovery of King George III., engraved by Bartolozzi, in which His Majesty is represented sitting under an arch; *Transportation*, exhibited April 22, 1750, in the front of the *Book of England*, engraved by

Tomkins, wherein is seen a medallion portrait of the King; *The Seasons adorning the Bust of Thomson*, engraved by Tomkins, being the frontispiece of Tomkins's edition of Thomson's *Seasons*, into which are introduced, beneath a bust of the poet, medallion busts of Hamilton, Tomkins and Bartolozzi, whose united efforts were so successfully combined in the production of this exceedingly handsome volume; and, lastly, *The Weaver of Liff*, also an illustration for the same work, engraved by Tomkins, which contains the portrait of a shepherd named Richard Brown, of Chawley, Berks, who died in 1703 at the advanced age of 100.

His paintings and drawings of poetical and classical scenes are not unlike works of the same class by

Stothard, Cipriani, Wheatley, Opie, and Kauffmann, and they are decorative in treatment rather than strictly natural. At the same time no one can deny their attractiveness. Hamilton's pictures, perhaps, may be said to breathe more of the æsthetic and extravagant fashion of the times in which he lived than do the works of the majority of his contemporaries. The best example of his paintings of the poetical type is *Vertumnus and Pomona*, in

the Diploma Gallery: it shows good drawing, harmonious colouring, and powerful expression of light and shadow.

His earlier drawings are in a subdued tone, some of them being only tinted, with pen outlines. They show signs of rapid execution, and are rougher both in drawing and colour than his later productions, no doubt owing to the fact that they were to a large extent designed for purposes of book illustration, the finish of the illustrations being left to the skill of the engraver in their reproduction. Under this category of earlier drawings comes the series of *Children at Play*, executed between 1786 and 1792, and originally numbering over fifty drawings, of which two are now



MRS. SIDDONS AS "JANE SHORE" BY W. HAMILTON
VICTORIA AND ALBERT MUSEUM

in the Print and Drawing Department at the British Museum. The series is well known to print collectors, owing to the fact that the drawings were engraved by the leading stipplers of the time, including such artists as Nutter, Cheesman, Knight, Gaugain, Delatre, Colibert, Barney, Tomkins, Marcuard, Bartolozzi and Daniel Orme, among many others. *The Artist's Drawing Book* (1764), and the *Ruins of a Grecian Temple*, both probably date from the period of his sojourn in Italy, when he was studying under Antonio Zucchi: these are his earliest extant drawings.

Hamilton was the designer of a large number of book illustrations, the most noteworthy of which were the vignettes—engraved by Tomkins—for Tomkins's edition of Thomson's *Seasons*, published in 1797, and

William Hamilton, R.A.

illustrations for Macklin's *Bible*, published in 1800, engraved by Bromley, Thomson, Bartolozzi, Stow and Delatre. His designs for the Mansion House ball invitation tickets for the years 1790 and 1791, as well as the memento of Adam Walker's lectures, which was intended for distribution among the personal friends of this remarkably versatile philosopher on his retirement from public life, were engraved by Bartolozzi. Other engravings of note are, *Morning, Noon, Evening, Night*, engraved by Delatre and Tomkins, *The Twelve Months of the Year* (Bartolozzi and Gardiner), *Portrait of a Lady in the Character of Adelaide* (Eginton), *The Return from Coursing* (Cardon), *The Seasons* (G. S. and J. G. Facius and Michel), *Minerva Visiting the Muses, An Offering to Ceres, The Judgement of Midas*, and *The Education of Bacchus* (Ogborne and Nutter), *Rev. John Wesley* (Fittler), *Countess Cowper* (Bartolozzi), *J. P. Kemble as Richard III.* (Bartolozzi), *Mrs. Siddons as Euphrosia* (Caldwall),

Mrs. Siddons as Isabella, with her Son (Caldwall), *Captain Sir Roger Curtis* (Caldwall), and *The Resentment of Queen Catherine* (Ogborne). Bartolozzi was by far the most prolific engraver of Hamilton's works, over ninety plates being attributed to him. After him in order of number of plates come the engravers Tomkins, James Fittler, James Heath, William Nutter, Barney, Anker Smith, James Caldwell, Delatre, John Ogborne, Gaugain, Knight, Marcuard, Rogers, Bromley, Haward, Eginton, etc.; the list of engravers including in all eighty-nine names.

The fulness and powerful colouring of his later drawings is hardly noticeable before the year 1795, and it is well seen in *Shepherd Boy* (1795), *Gleaners*

(1796), *Ulysses having slain the Suitors spares Phemius* (1796), *Girl with Cows* (1797), *Children with Donkey* (1797), and *Eve and the Serpent* (1801). The last is described by R. and S. Redgrave in their *Century of Painters of the English School*, as "full of colour, the shadows being hatched in over the local colour of the flesh." It was one of the last of the artist's drawings, for his decease took place in

December of the same year. No doubt if Hamilton's career had not been cut short so soon—he was only fifty-one at the time of his death—we should have found earlier recognition of his merits as one of the most successful pioneers of the English water-colour school, for his best drawings were produced only during the last six years of his life. Thomas Uwins, in a short biography of Robson, the water-colour painter, written in 1833, says: "The writer is old enough to recollect the time when the council room of the Royal Academy was devoted to the exhibition of paintings in water-colours.



HEBE

BY W. HAMILTON, R.A.

Here were to be seen the rich and masterly sketches of Hamilton, the fascinating compositions of Westall, the beautiful landscapes of Girtin, Caldcott and Reinagle, and the splendid creations of Turner—the mightiest enchanter who has ever wielded the magic power of art in any age or country. At this time the council room, instead of being what the present arrangement makes it, a place of retirement from the bustle of the other departments, was itself the great point of attraction. Here crowds first collected and here they lingered longest, because it was here the imagination was addressed through the means of an art which added the charm of novelty to excellence. It was the fascination of this room that first led to



A SCENE FROM "TWELFTH NIGHT"
FROM J. CALDWALL'S ENGRAVING, AFTER W. HAMILTON, R.A.

the idea of forming an exhibition of pictures entirely in water-colours."

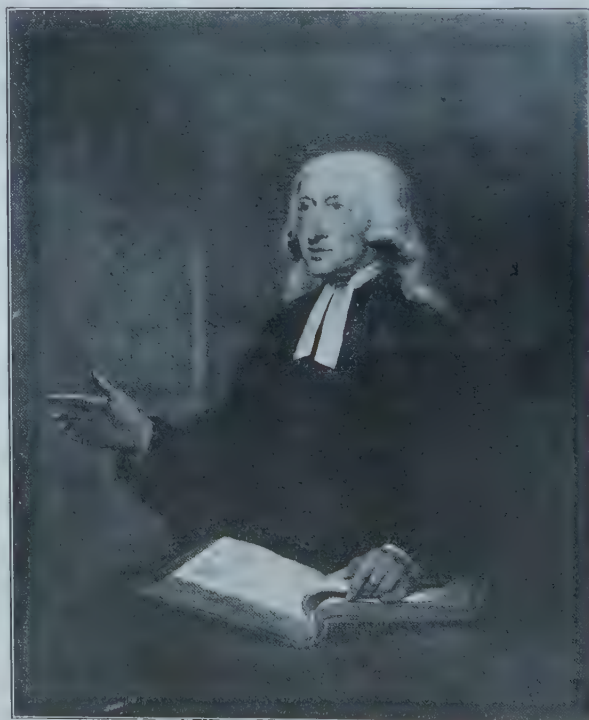
Lord Fitzgibbon's state carriage and a cabinet made for King Charles IV. of Spain, both decorated with paintings by Hamilton, remain, but it has been found impossible to trace the furniture painted in imitation of antique cameos for William Beckford, of Fonthill Abbey, as well as the antique arabesque decorations painted for the Marquis of Bute (the "Jack Boot" of contemporary caricaturists) at Highcliffe, Hampshire. Possibly the latter were painted on the walls or ceilings of the building, and perished with it when it became encroached upon by the sea.

A CATALOGUE OF FIFTY-NINE EXTANT
PAINTINGS AND DRAWINGS BY W. HAMILTON, R.A.
COMPILED BY A. T. SPANTON, M.A.

(N.B.—The size is given in inches; the height of the picture precedes the width.)

1. REV. JOHN WESLEY, M.A. (1703-1791).—Oil painting, 49 by 39. Standing in a pulpit preaching, face three-quarters to left. Signed and dated. Exhibited by James Milbourne at the Exhibition of National Portraits at South Kensington in 1867, and presented by him to the National Portrait Gallery, London, in February, 1871. Engraved in line by James Fittler in 1788.

2. MRS. SIDDONS (1755-1831), AS ISABELLA, WITH HER SON.—Oil painting, 83 by 60½. Whole length, standing, wearing black dress edged with white lace and long veil, with her son. Painted in 1782. Owner, the Baron Hotham, Dalton Hall, Beverley. Engraved in line by James Caldwell in 1785 from the painting then in the possession of Sir Charles Thompson, Bart.
3. MRS. SIDDONS AS JANE SHORE.—In water-colours, 9½ by 6½ (oval). Small whole length, standing bareheaded in the street near a door, and clasping her hands. Inscribed, "Richard Nixon to Adam Hilton 30 May 1836." Signed and dated "W. Hamilton, R.A., 1791." In the Dyce Collection, Victoria and Albert Museum, London. Engraved in line by Leney for Bell's *British Theatre*.
4. MRS. SIDDONS.—In water-colours, 20 by 12½. Small whole length, standing studying a part with a book in her right hand; landscape background, and a vase and pedestal partially seen behind her; the face finished like a miniature. In the Dyce Collection, Victoria and Albert Museum.
5. MRS. SIDDONS.—In crayons. Upright. Small whole length, figure turned to the left, the face turned to the spectator. Signed and dated "W. Hamilton, R.A., 1793." Owner, Jeffery Whitehead, Esq., Mayes, East Grinstead.
6. MRS. SIDDONS.—In water-colours, 3½ by 2½ (oval). Nearly half length, face directed towards left, wearing low-necked dress, pearl necklace, and ornamental headgear. A miniature. Exhibited by the present owner (Jeffery Whitehead, Esq.) at the Winter Exhibition of Miniatures at the Royal Academy in 1879, and at the New Gallery, London, 1891.



JOHN WESLEY BY WILLIAM HAMILTON
NATIONAL PORTRAIT GALLERY

7. THE DUKE OF HAMILTON'S RETURN FROM COURSING.—Oil Painting, 37 by 49½. Sold at Christie's, May 26th, 1906, to — Faudel-Phillips, Esq., for 230 gns. Engraved by Anthony Cardon, and printed plain and in colours. Published by Colnaghi & Co., 23, Cockspur Street, Jan. 1st, 1803. A print of this engraving in colours, together with a colour print of *The Duke of Newcastle's Return from Shooting* (engraved by Bartolozzi after Wheatley), the two forming a pair, was sold by J. Halle at Munich, July 2nd, 1902, for £50. Another pair of these two prints in colour was sold by Frederick Muller & Co. at Amsterdam, June 5th, 1905, for £39 5s. A colour print of *The Return from Coursing* alone was sold at Christie's, April 4th, 1905, for 22 gns.
8. RUINS OF A GRECIAN TEMPLE.—In water-colours, partly pen outlined, 13 by 9½. On right, a temple in ruins, two pillars of which are standing. A figure is seen in the act of running. On the left are fragments of ruins; in the background, mountains. Owner, Miss Clement, New Bushey, Herts.
9. A CARRIAGE FROM WHICH A MAN IS BEING DRAGGED, EVIDENTLY BEING MADE A PRISONER.—A drawing in grey wash, 7½ by 10½. Owner, W. C. Jones, Esq., 7, Durham Place, S.W.
10. VERTUMNUS AND POMONA.—Oil painting. Upright. On right, Vertumnus; on left, Pomona. Vine tree in background. Pomona has over her right arm a basket full of fruit. Hamilton's diploma picture. In the Diploma Gallery, London. Lent by the Royal Academy to the Manchester Exhibition, 1857.
11. THE PARTING SCENE BETWEEN DIDO AND ÆNEAS.—Oil painting. Upright. In the foreground Æneas and Dido. In the background on right are two ships and soldiers; on left part of a temple. Exhibited at the Royal Academy in 1791. Owner, the Baron Hotham. Engraved in stipple by J. Eginton. Published by Jee and Eginton, and sold by Tomkins.
12. CALYPSO, TELEMACHUS AND MENTOR IN THE GROTTO.—Oil painting. Upright. Exhibited at the Academy in 1791. Owner, the Baron Hotham. Engraved in stipple by J. Eginton. Published by Jee and Eginton, 1796, and sold by Tomkins.
13. PHYLLIS AND DAMÆTAS.—Oil painting. Owner, the Baron Hotham.
14. HEBE REPOSING, FEEDING AN EAGLE.—A drawing in grey wash, arc-shaped, base 6½ inches. Owner, W. C. Jones, Esq.
15. HEBE.—In water-colours, 11¾ by 9 (oval). Hebe, represented as the cup-bearer of the gods, is standing and holding out a bowl full of wine to an eagle, which is represented as the lightning bearer. The eagle is perched on a rock. Signed in ink "W. Hamilton." No date appended. Sold at Christie's, April 2nd, 1906. Owner, the author.
16. CUPID DISARMED.—A drawing, 11¾ by 9. Sold at Christie's, April 2nd, 1906, for 16 gns.
17. NYMPHS DANCING ROUND CUPID.—Panel, 12 by 11¼. Sold at Christie's, March 9th, 1907.
18. THE MUSE ERATO.—In water-colours, 7½ by 5 (oval). Erato, holding a lyre, is reclining against a pedestal. A cupid at her feet is holding an open book. Owner, W. C. Jones, Esq.
19. VENUS ATTIRED BY NYMPHS.—In pen and ink and sepia, circular. Venus, partly draped, is seated on edge of couch. At her right hand a cupid. On right three nymphs, one of whom is dressing Venus's hair, another her foot, while the third is carrying some robes. Acquired by the Victoria and Albert Museum in 1887.
20. A VESTAL VIRGIN.—In water-colours, 8¾ by 5½. Sold at Thomas Hoade Woods' sale at Christie's, May 26th, 1906.
21. CUPID AND PSYCHE.—In water-colours.
22. HERO AND LEANDER.—In water-colours.
(This pair was sold at Christie's, Dec. 6th, 1902, for 30 gns.)
23. ULYSSES HAVING SLAIN THE SUITORS SPARES PHEMIUS.—In water-colours, 20 by 13¾. Ulysses, over whom floats Pallas Athene holding spear and ægis, stands over the slain body of a suitor and looks down, sword in hand, on the bard Phemius, who prostrates himself on the steps before him, his lyre leaning against a pillar on the right. Signed and dated 1796. Exhibited at the Academy in 1796. Purchased by the British Museum, March, 1859.
24. NYMPHS ADORNING THE SLEEPING BACCHUS.—In water-colours. Horizontal oval. A nymph on the left is adorning the head of old Bacchus, who is asleep at the foot of a tree. On the right stand two other nymphs. Purchased by the Victoria and Albert Museum in 1892.
25. THE JUDGEMENT OF PARIS.—A drawing, 11¼ by 15¼ (oval). Sold at Christie's, April 2nd, 1906, to Mr. D. Rothschild, 24, Charles Street, S.W., for 25 gns.
26. THE CONTINENCE OF SCIPIO. } Drawings. In the col-
27. THE JUSTICE OF ALEXANDER. } lection of the Baron
28. THE RAPE OF HELEN. } Hotham.
29. CLASSICAL SUBJECT, PROBABLY A STUDY FOR BELSARIUS.—In pen and bistre, washed, 9¼ by 12¼. A maiden leading a blind man past a temple, which is in the background. A collection of large trees on the right. In the Dyce Collection, Victoria and Albert Museum.
30. PERSEVERANCE COUNSELLING A STUDENT TO IGNORE FOLLY AND VICE.—In water-colours. Horizontal oval. Perseverance is represented by a female figure, the Student by a male figure, Folly and Vice by two figures on left. Acquired by the Victoria and Albert Museum, 1887.
31. EMMELINE RESTORED TO SIGHT (DRYDEN).—Oil painting. Exhibited at the Academy in 1792. Owner, the Baron Hotham.
32. BRITOMART AND AMORET.—Oil painting, 16 by 10. Owner, Mrs. Blankenship, Richmond, Va.

33. EVE AND THE SERPENT.—An illustration for Du Roveray's edition of Milton's *Paradise Lost*, 1802. In water-colours. Upright. Painted in 1801. In the foreground Eve grasping the bough of a tree with her left hand. On the right the tree bearing fruit, round the trunk of which is coiled the Serpent, head downwards. In the background are some trees, and water towards left. Purchased by the Victoria and Albert Museum in 1871. Engraved in line by Bartolozzi, and published by F. J. Du Roveray, July 1st, 1802, and subsequently by Vernor, Hood, and Sharpe, Poultry, London, in 1808.
34. ILLUSTRATION FOR DU ROVERAY'S EDITION OF GRAY'S POEMS, 1800.—In water-colours. Upright. A ploughman returning home at evening. Exhibited at the Academy in 1799, at the Manchester Exhibition in 1857, and at the International Exhibition in 1862. Presented to the National Gallery of Ireland by William Smith, F.S.A., in 1872. Engraved in line by James Heath, and published by F. J. Du Roveray, London, Jan. 1st, 1800.
35. LAVINIA AND HER MOTHER.—Panel, 18½ by 15½. Sold at Christie's, Dec. 9th, 1905, for 20 gns.
36. MUSIDORA.—In water-colours. Upright. In the possession of Messrs. Ernest Brown & Phillips, Leicester Gallery, Green Street, W.C., in 1904. Since sold.
37. A REAPER RETURNING HOME AT EVENING (THOMSON'S "HYMN").—In water-colours, 12¾ by 9. Exhibited by William Smith, F.S.A., at the Manchester Exhibition in 1857, and at the International Exhibition in 1862. Presented by him to the National Gallery of Ireland in 1872. Engraved in line by James Fittler. Some states of this engraving bear lines from Gray's "Ode on the Pleasures arising from Vicissitude."
38. SCENE FROM "THE TWELFTH NIGHT" (ACT I., SCENE 5).—On canvas, 31 by 21. Olivia, Viola, and Maria. Painted for Boydell's *Shakespeare Gallery*. Purchased by the Victoria and Albert Museum in 1883. Engraved by James Caldwell, and published by the Boydells in 1795.
39. SCENE FROM "THE TEMPEST" (ACT I., SCENE 2).—Oil painting. Exhibited at the Academy in 1792. Owner, the Baron Hotham.
40. SCENE FROM "THE WINTER'S TALE."—On canvas, 31 by 23. Presented by Alderman Sir F. W. Truscott to the Corporation of the City of London in 1886.
41. SCENE FROM "KING RICHARD II." (ACT III., SCENE 2).—Oil painting. Upright. King Richard, Aumerle, Bishop of Carlisle, Salisbury, soldiers. Painted for Boydell's *Shakespeare Gallery*. In the Soane Museum, London. Engraved by James Parker, and published by the Boydells, 1800.
42. THE LOST KID FOUND.—Oil painting. A fancy subject. Exhibited at the Academy in 1794. Owner, the Baron Hotham.
43. A GIRL AT A SPRING.—Oil painting, 12 by 9. Painted in 1795. Sold at Christie's, Jan. 25th, 1902.
44. RUSTIC COURTSHIP.—In water-colours, 15½ by 20¼. A shepherd with a crook on his shoulder and a dog at his heel speaking to a milkmaid, who has set down her pail by a stile under some trees, and taking her shy hand; she looks doubtfully at him, hanging her head; beyond them a wide meadow bounded by trees, with church and cottage among them; a shepherd on horseback, and a boy driving a flock across the meadow. Purchased by the British Museum, May, 1857.
45. A SLEEPING YOUTH.—A pen and bistre-washed drawing, 5½ by 10½. A youth reclining against a rock asleep, with two maidens near, one resting by his side, while the other leans over her shoulder and points to the face of the sleeper. A spaniel on the left by its master's back. In the Dyce Collection, Victoria and Albert Museum.
46. GLEANERS.—In water-colours. Upright. In the centre a man wearing a smock, bearing a sheaf of corn fastened to a stick over his right shoulder, the end of which he holds in his right hand; the other hand is holding a little girl, on the right, by the wrist. Behind follows a young woman carrying a sickle in her left hand. Signed and dated 1796. Exhibited at the Academy in 1796. Purchased by the Victoria and Albert Museum in 1871.
47. SKETCH FOR GLEANERS (NUMBER 46).—In india ink, 8½ by 6¾. Drawn in 1796. Presented by Felix Joseph to the Nottingham Art Gallery.
48. GIRL WITH COWS.—In water-colours. Upright. The girl has her right arm over the back of one of the cows. The other cow at the back is in full side view, with its head towards left of picture. Towards the right in the background is a large tree. Signed and dated "W. Hamilton, R.A., 1797." In the Soane Museum.
49. CHILDREN WITH DONKEY.—In water-colours. Upright. A girl has her left arm on the shoulders of a donkey on which is mounted a child clad in a shirt. A large tree in the background on the right. Signed and dated "Wm. Hamilton, R.A., 97." In the Soane Museum.
50. SHEPHERD BOY.—In water colours. Upright. A boy standing against a tree holding a knife and bread and cheese. A rough pole rests against him. A sheep dog is standing and looking up at him. In the background trees and sheep. Signed in ink "Wm. Hamilton, R.A., 1795." Presented by Mrs. James Worthington to the Whitworth Institute, Manchester.
51. CHILDREN FEEDING FOWLS.—In water-colours, with pen outlines, 5 by 6 (oval). A boy on right standing and throwing corn from his hat to some fowls: two girls standing with him. Owner, the author. Formerly in the possession of Mr. De Pass, London. Engraved by Charles Knight, and printed in colours. A colour print of this engraving, together with a colour print of *Children Playing with a Bird* (also engraved by Knight, after Hamilton), was sold at Christie's, Jan. 13th, 1903, for 27 gns. the pair. *Children Feeding Fowls* was engraved also by Bartolozzi in stipple.

William Hamilton, R.A.

52. SEE-SAW.—In water-colours, with pen outlines, $5\frac{1}{8}$ by $6\frac{1}{4}$ (oval). A little boy and girl riding see-saw on a plank; the girl, who is on the right, weighing it down and falling off. Behind her are two other girls, one of them kneeling, and in front on the left is another girl. One of the figures altered in body colour. Sold at Anthony Molteno's sale by George Jones, Leicester Street, Leicester Square, Feb. 7th, 1823. Purchased by the British Museum, December, 1853. Engraved by Charles Knight.
53. BLIND MAN'S BUFF.—In water-colours, with pen outlines, $5\frac{1}{8}$ by $6\frac{3}{8}$ (oval). A boy playing blind man, and three little girls eluding him, in a field with palings and tree behind. Sold at Anthony Molteno's sale, Feb. 7th, 1823. Purchased by the British Museum, December, 1853. Engraved by Charles Knight.
54. DESIGN FOR THE MANSION HOUSE BALL INVITATION TICKET, TUESDAY, APRIL 12TH, 1791.—A pen and washed drawing. Horizontal. Exhibited by Joseph Grego, Esq., at the Women's Exhibition, Earl's Court, S.W., 1900. Engraved by Bartolozzi.
55. DESIGN FOR A WINDOW.—In water-colours, 9 by 4. Owner, W. C. Jones, Esq.
56. UNKNOWN SUBJECT.—In pen and ink, $9\frac{1}{2}$ by $6\frac{1}{2}$. Owner, W. C. Jones, Esq.
57. FIVE ALLEGORICAL PAINTINGS ON THE PANELS AND ROOF OF THE STATE CARRIAGE OF LORD FITZGIBBON, LORD CHANCELLOR OF IRELAND.—The carriage was built in 1780, and was purchased by the Victoria and Albert Museum for £525; it is described in the *Dublin Chronicle* of July 29th, 1790. The design of the carriage was etched by Bartolozzi.
58. DECORATIONS ON A SATINWOOD CABINET DESIGNED BY SIR W. CHAMBERS, R.A., AND MADE BY SHACKLETON AND SEDDON FOR CHARLES IV., KING OF SPAIN.—The cabinet was completed June 28th, 1793. The decorations by Hamilton consist of oil paintings representing the Order of the Golden Fleece and the Immaculate Conception in a riband carried by cupids, the Four Seasons—Fire, Water, Night, and Morning—Juno in a car drawn by peacocks, Ceres in a car drawn by lions, Cupids. The cabinet was in the possession of Mr. R. W. Partridge, St. James's Street, S.W., in 1905. It is described in *English Furniture* by F. S. Robinson, 1905.
59. WILLIAM HAMILTON'S DRAWING-BOOK.—This is full of drawings of horses in pencil and india ink. It is inscribed, "William Hamilton His Drawing Book 1764," and belongs to Mrs. Blankenship.



EVE AND THE SERPENT FROM BARTOLOZZI'S ENGRAVING OF THE ORIGINAL DRAWING BY
W. HAMILTON IN THE VICTORIA AND ALBERT MUSEUM

Round the Bookshops

THE steadily growing interest displayed by collectors in the first editions of the works of the principal authors and book illustrators of the nineteenth century makes the extensive catalogue of such works just issued by Messrs. Maggs of especial interest and value. Amongst the 1,500 items it contains, which range from first editions of Shelley to those of Meredith, Kipling, and Wilde, are books by Ainsworth, Dickens, and Scott, illustrated by Cruikshank; early Thackeray editions with illustrations by Doyle, Leech, and himself; rare and early editions of the works of Jane Austen, the Brontës, Coleridge, Hunt, Lamb, Wordsworth, and others; and a most important series of sporting books, many of which are illustrated with plates by Henry Alken, T. J. Rawlins, Howitt, Leech, Rowlandson, and other notable artists.

An interesting relic of the poet Wordsworth is included in Mr. Dobell's latest catalogue, consisting of a library book kept by William Wordsworth, in which are entered the titles of the books lent out and the names of the borrowers—a manuscript volume, thirty-two pages of which are filled with entries of books, to whom lent, and date when lent, etc., in the handwriting of William Wordsworth, Mrs. Wordsworth, and Dora Wordsworth. Some of the entries by the poet in this volume are in a very infirm and shaky hand, evidently made only a short time before his death.

The third part of Mr. Francis Edwards's splendid catalogue of books on military history from Alexander the Great to Napoleon, including the sea-fights from Salamis to Trafalgar, is just issued, and forms a most valuable addition to the library of those interested in books on ancient and modern warfare.

An equally useful catalogue is that of works on the topography of Great Britain and Ireland, compiled by Messrs. J. Rimell & Sons. It includes county and local histories, books on heraldry, and engravings, drawings, etc., all of a topographical interest.

Mr. Bernard Quaritch's latest catalogue is, as usual, full of interesting, rare, and valuable items, many of which are of especial interest to the connoisseur. In the section devoted to English literature is a remarkably fine set of that short-lived little periodical *The Germ*, edited by W. M. Rossetti, in the original paper covers. Only four numbers were issued, the contributors including D. G. and C. G. Rossetti, Ford Madox Brown, and Coventry Patmore.

Illustrations of the sixties, which are now receiving their rightful recognition from collectors, are a notable feature of the catalogue of Mr. George Winter.

A Bible of exceptional rarity is catalogued by Messrs. Bull & Auvache, being the first Bible in French for the use of the Vaudois Protestants. It was printed in 1535 at the expense of the Vaudois, amongst whom the greater number of the copies were dispersed. At the sale of the Sunderland library a copy realised £56.

Messrs. Walford Brothers' latest catalogue is confined to books on sport, travel, and the drama, including works by Alken, Apperley, Reynardson, Harper, Dalton, Darwin, Cibber, Dryden, the Shakespeare Society, etc.

A copy of the finest production of the Kelmscott Press, the *Chaucer*, issued in 1896, is offered in the catalogue of Messrs. J. Fawn & Son, of Bristol. Of this work 438 copies were issued, thirteen of which were on vellum. Soon after publication its value appreciated until as much as £510 was paid for a vellum copy, and £112, or nearly six times the published price, for a paper copy. Since then, however, prices have depreciated, though these works still remain amongst the finest examples of the modern printer's art.

A nice copy of *The Itinerary*, by John Leland, Henry the Eighth's Antiquary, is offered in the catalogue of Mr. W. M. Murphy, Liverpool. Leland was commissioned by his royal master to scour England for records, writings, and secrets of antiquity. Six years did Leland travel, finding himself eventually with such an immense amount of material that it took him another six years to arrange it in something like order. The work, however, was too much for him, and he became a moody man, and then a madman.

Perhaps the finest extra-illustrated life of Napoleon that has come on the market for some years is the superb copy of Horne's *Life* offered for sale in the catalogue of Mr. Edward Howell, of Liverpool. The two original octavo volumes have been inlaid to folio size, and extended to five thick volumes, containing 1,400 portraits, coloured views and autographs, amongst which are autographs of Napoleon and his greatest generals and statesmen, maps and plans of military operations, caricatures, proclamations, broadsides, and two cases of rare coins.

The typographical excellence and beauty of format which distinguished the productions of the Essex Press should, it is thought, make them peculiarly acceptable to lovers of fine printing, and yet, like the works of the Kelmscott and similar private presses, they are now neglected in a most remarkable manner. In the catalogue of Mr. John Hitchman, Birmingham, for instance, three works of this press are offered for about a fifth of the published price.

Engravings

Thomas Watson and His Work

By W. G. Menzies

WHEN, at the memorable Huth sale in 1905, a superb first state of the mezzotint portrait of *Lady Bampfylde*, by Thomas Watson, after Sir Joshua Reynolds, realised 1,200 guineas, it placed Watson, in a monetary sense, at the head of all the engravers of his time, the sum paid being a record for a mezzotint. Four years before, in the Blyth sale, the same print had realised 880 guineas, which sum, however, was eclipsed by the fine impression of John Raphael Smith's mezzotint of *Mrs. Carnac*, which in the same year, at the Edgcumbe sale, made 1,160 guineas.

Now Smith has to take second place, Watson holding the honour of being the engraver of the most valuable mezzotint ever sold by auction.

The name Watson was a well-known one in the engraving world during the latter half of the eighteenth century—James Watson, his daughter Caroline, and Thomas Watson all executing fine plates in mezzotint or stipple. Yet James and Thomas were unrelated, the former being of Irish birth, and the latter a Londoner.

Thomas Watson was born in 1750, and at an early



BARBARA DUCHESS OF CLEVELAND

FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR PETER LELY



MRS. CREWE FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

age was apprenticed to an engraver of plate, soon, however, to forsake this class of work for the more congenial engraver's bench. In fact, he was barely eighteen when he executed his first engraving, and in 1769 we find him an exhibitor at the Royal Academy exhibition, his exhibit being a drawing of an old man, after Rembrandt. At this period he was living at Little Windmill Street, a thoroughfare in the neighbourhood of Golden Square, from which address a number of his prints were issued.

Like so many of his contemporaries he was soon attracted by the wonderful possibilities offered by the canvases of Sir Joshua Reynolds, and many of his finest efforts are after portraits by this master. He also, however, did some attractive plates after Lely, West, Drouais, and Gardner, most of which bear evidence of a bold and powerful style. His style somewhat resembles that of W. Dickinson, with whom he was for some time associated, though

on occasion his plates do not reach the high level of those of Dickinson, the grain being coarse and too large. Had he, however, lived his allotted span, there is not much doubt that he would have occupied one of the highest places in the history of eighteenth century mezzotint engraving, his famous print of *Lady Bampfylde* especially displaying a remarkable perception of the artistic possibilities of the scraper. The hand of death, however, was to intervene, Watson dying in 1781, when barely thirty-one years of age.

Many of his plates were published at 142, New Bond Street, others at 33, Strand, while others were published, in conjunction with W. Dickinson, at Henrietta Street, Covent Garden. It was in 1778 that he joined Dickinson, who was then at New Bond Street, and from that address in the following year was issued his print of *Lady Bampfylde*. This is undoubtedly his finest achievement, but many of his other prints, especially those after Reynolds,

Thomas Watson and his Work

deserve to take high rank amongst the engravings of the period. The plate of *Mrs. Crewe*, for instance, which we reproduce, is deservedly esteemed by those to whom mezzotints appeal. *Miss Polly Jones*, the famous courtesan, also after Reynolds, is another fine example, while others are *The Strawberry Girl*, *Mrs. Lucy Hardinge*, *The Hon. Mrs. Parker*, and *Lady Melbourne*, wife of Peniston Lambe, and mother of the Prime Minister. His prints after Lely are also of high excellence, the set of six *Windsor Beauties*, especially the portrait of *Emilie de Nassau, Countess of Ossory*, indicating that he appreciated the charming stately portraits of the ladies of the Restoration equally with those of the reign of the third George.

He did not, however, confine himself to female portraits, some of his most highly finished plates being portraits of members of the sterner sex. The plate of *Warren Hastings*, after Reynolds, shows what he could do in this direction, while his *David Garrick* plate is also of excellent quality.

Watson engraved comparatively few plates after the older masters, though mention must be made of the plate of *Jupiter and Mercury with Philemon and*

Baucis, after Rembrandt, and the *Virgin and Child with St. John*, after Correggio.

In his early days Watson engraved a number of his plates in stipple, but he never attained the high pitch of excellence with the stipple point that he did with the scraper. In fact, he is best known to collectors of stipple prints for three engravings, Portraits of *Mrs. Wilbraham*, *Mrs. Crewe*, and *Miss Elizabeth Beauclerc as "Una."* The first two, which are after Gardner, have both been included in our ninth volume as plates. Of his other prints in stipple, that of *Mrs. Sheridan as "St. Cecilia,"* and the *Duchess of Devonshire*, must be mentioned, though in neither is apparent the technical excellence apparent that pervades the trio already mentioned.

Watson, however, was essentially a mezzotinter, and his efforts with the stipple point, which were executed very early in his career, might almost be looked upon in the light of experiments. He died when Bartolozzi, Knight, and other masters of the art were raising stipple engraving to its highest level; but, unlike many of his contemporaries, he remained true to the method in which he rightly felt he could more satisfactorily



PRINCESS SOPHIA MATILDA OF GLOUCESTER

FROM THE MEZZOTINT BY THOMAS WATSON, AFTER SIR JOSHUA REYNOLDS

The Connoisseur

render the portraits upon which he was engaged. That his choice was correct is evidenced by the plate of *Lady Bampfylde*, which plainly shows his perfect mastery of the mezzotint method.

The portraits of the *Duchess of Cleveland*, the beautiful and celebrated mistress of Charles II., who

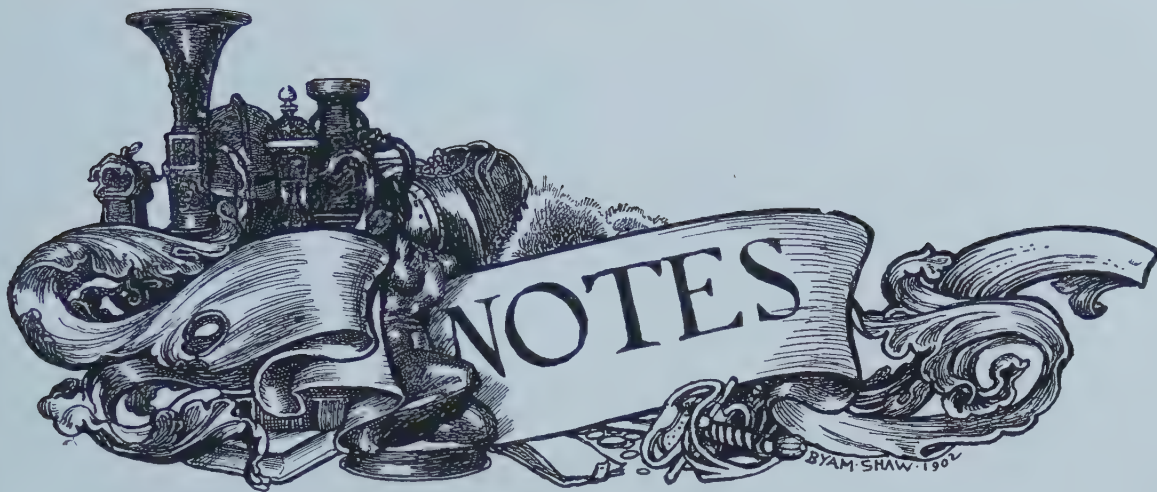
married Beau Fielding in 1703, for which he was prosecuted for bigamy, and *Princess Sophia Matilda of Gloucester*, when a child, are reproduced from prints in the possession of Messrs. Maggs Bros.; the portrait of *Mrs. Crewe* from a print in the possession of Mr. F. B. Daniell.

LIST OF PRINCIPAL PRINTS SOLD SINCE 1900.

TITLE.	ARTIST.	DATE.	REMARKS.	PRICE.
				£ s. d.
Apsley, Lord, and his Brother	Dance	1905	m. p. b. l.	14 3 6
Bampfylde, Lady	Reynolds... ..	1905	m. 1st st. b. l.	1,260 0 0
Bampfylde, Lady	Reynolds... ..	1902	m. 1st st. b. l.	367 10 0
Bampfylde, Lady	Reynolds... ..	1903	m. 2nd st.	73 10 0
Barry, Madame du	Drouais	1906	m. 1st st.	77 14 0
Bathurst, Earl	Reynolds... ..	1905	m. p. b. l.	8 15 0
Beauties of Hampton Court	Lely	1905	set of six, m. p. b. l.	84 0 0
Beauties of Windsor	Lely	1905	set of six, m. p. b. l.	67 4 0
Beauties of Windsor	Lely	1905	set of six, m. 2nd st.	75 0 0
Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner	Reynolds... ..	1904	m. 2nd state	52 10 0
Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner	Reynolds... ..	1902	m. 1st state	304 10 0
Beresford, Mrs., Marchioness of Townshend, and Mrs. Gardiner	Reynolds... ..	1902	m. 1st state	514 10 0
Broughton, Lady	Reynolds... ..	1904	m. p. b. l.	17 17 0
Cleveland, Duchess of	Lely	1902	m. p. b. l.	15 4 6
Cooper Children	Gardner	1902	m. 1st st.	60 18 0
Crewe, Mrs., "St. Genevieve"	Reynolds... ..	1904	m. 2nd st.	18 18 0
Crewe, Mrs., "St. Genevieve"	Reynolds... ..	1907	m. proof	59 0 0
Crewe, Mrs.	Reynolds... ..	1903	m. 1st st.	52 10 0
Crewe, Mrs.	Gardner	1907	s. in brown	8 10 0
Crewe, Mrs.	Gardner	1907	s. in red	7 5 0
Cumberland, Duchess of	Reynolds... ..	1901	m. 1st state	17 17 0
Cumberland, Duke of	Reynolds... ..	1907	m.	4 0 0
Dressing, Miss Kitty	Wright	1907	m. p. b. t.	30 0 0
Errol, Earl of	Reynolds... ..	1907	m.	6 0 0
Gardner, Mrs.	Gardner	1907	s. in red	9 0 0
Garrick, David	Reynolds... ..	1906	m.	9 0 0
Hale, Mrs., "Allegro"	Reynolds... ..	1907	m.	10 0 0
Hardinge, Mrs.	Reynolds... ..	1905	m. 1st state	367 10 0
Hardinge, Mrs.	Reynolds... ..	1904	m. 2nd state	94 10 0
Hastings, Warren	Reynolds... ..	1905	m. 1st state	52 10 0
Hastings, Warren	Reynolds... ..	1904	m. 2nd state	98 14 0
Jersey, Countess of	Gardner	1907	m. p. b. l.	13 2 6
Kennedy, Miss Polly	Reynolds... ..	1905	m. 1st state	33 12 0
Melbourne, Lady, and Son	Reynolds... ..	1904	m. 1st state	21 0 0
Melbourne, Lady, and Son	Reynolds... ..	1902	m. 2nd state	22 1 0
Northumberland, Countess of	Lely	1902	m. p. b. l.	22 1 0
Ossory, Countess of	Lely	1902	m. p. b. l.	12 2 6
Parker, Hon. Mrs.	Reynolds... ..	1902	m. 1st state	38 0 0
Proctor, Lady... ..	West	1903	m. 1st state	27 6 0
Richmond, Duchess of	Lely	1902	m. p. b. l.	20 9 6
Rochester, Countess of	Lely	1902	m. p. b. l.	20 9 6
Rushout, Lady, and Children	Gardner	1901	m. proof	43 1 0
Rushout, Lady, and Children	Gardner	1903	m. before alteration	65 2 0
Rushout, Lady, and Children	Gardner	1906	m. 1st state	141 15 0
Rushout, Lady, and Children	Gardner	1907	m. 1st state	145 0 0
Sacrifice to Hymen	Reynolds... ..	1907	m.	7 7 0
Sheridan, Mrs., "St. Cecilia"	Reynolds... ..	1906	C. P.	32 11 0
Sophia Matilda, Princess	Reynolds... ..	1906	m.	2 0 0
Stanhope, Hon. Mrs.	Reynolds... ..	1904	C. P.	21 0 0
Strawberry Girl	Reynolds... ..	1904	m. 1st state	81 18 0
Strawberry Girl	Reynolds... ..	1903	m. 1st state	178 10 0
"Una," Miss Beauclerc	Reynolds... ..	1906	C. P.	15 10 0
"Una," Miss Beauclerc	Reynolds... ..	1907	s. in brown and red	28 0 0
Whitmore, Lady	Lely	1902	m. p. b. l.	20 9 6
Wilbraham, Mrs.	Gardner	1907	C. P. pair	75 12 0
Crewe, Mrs.				



LOVE.



THE Earl of Orford has in his possession at Wolterton Park, Norfolk, a valuable relic of the Old Falconers' Club, in the shape of a unique hot-water urn of silver-gilt. It is in the form of a large plain globe, with two ring handles

**An Old English
Silver-gilt
"Hawking" Urn**

suspended from the heads of two hawks, and it rests on three feet fashioned after hawks' claws with balls joined to the urn with feathers. Small bells are attached to the feet. A large hawk with a hare surmounts the cover. The tap is fixed under the feathers of one of the hawks at the side. One side is engraved with the arms of George, Earl of Orford, who was the president of the club, with the following inscription engraved above, and the names of the members of the club on a long ribbon surrounding the arms.

"Colonel Thornton, Proposer and Seconder of the Confederate Hawks, is requested to receive this Piece of Plate from George, Earl of Orford, together with the united thanks

of the Members of the Falconers' Club, as a testimony of their esteem and just sense of his assiduity and of the unparalleled excellence to which in the course of nine years he has brought them, when unable to attend them any longer he made them a present to the Earl of Orford.

"Barton Mills, June 23, 1781.

MEMBERS OF THE CLUB.

Earl of Orford.
Mr. Sturt.
Mr. Snow.
Mr. Smith.
Mr. Stephens.
Earl Ferrers.
Hon. Thos. Shirley.
Sir Thos. Tancred.
Mr. A. Wilkinson.
Mr. B. Wrightson.
Mr. Drummond.
Sir Cornwallis Maude.
Duke of Ancaster.
Mr. Williamson.
Mr. Baker.
Mr. Wm. Baker.
Mr. Pierce.
Mr. Coke.
Duke of Rutland.
Mr. Belford.
Mr. Lascelles-Lascelles.
Mr. Parker.
Mr. Tyssen.
Mr. Molloy.
Mr. Affleck.
Mr. St. George.
Earl of Eglington.
Mr. Vaughan.
Mr. R. Wilson.
Mr. Musters.
Mr. Carrington Price.
Mr. Daniel.
Hon. Mr. Rowley.



"HAWKING" URN

Lord Mulgrave.	Mr. Nelthorpe.	Sir William Millner.
Capt. Grimstone.	Mr. Potter.	Sir John Ramsden.
Capt. Yarrowburgh.	Col. St. Leger.	Mr. Royds.
Earl of Leicester.	Mr. Serle.	Sir Richard Symonds.
Mr. Stanhope.	Mr. Parkhurst.	Earl of Lincoln.
Mr. Leighton.	Mr. Molineux.	Marquis of Graham.
Sir Francis Barnard.	Earl of Surrey.	Mr. Parsons.

Chap: Mr. Ed. Parsons."

On the opposite side is another shield of arms enclosed within an ornamental circle.

The urn, which rests on a triangular ebony plinth, is fifteen inches high. It has the London date-letter for 1785-86, with the mark of the makers of much important plate, John Wakelin and William Taylor.

E. ALFRED JONES.

THE ironwork grave cross reproduced is an example of the work of a Nuremberg craftsman. The lower finial is new, replacing the original standard, and the cross at the top is evidently a later addition. When purchased there were traces of gold on the figures in the upper portion of the design. In the interlacing of the lower panels it will be noticed that none of the rods run straight through, but are intersected by others. This is a good typical example of the grave crosses formerly

**Ironwork
Grave Cross
and
Almonry Door**



NUREMBERG IRONWORK GRAVE CROSS
IN THE POSSESSION OF E. W. SAVORY, ESQ., BRISTOL



ALMONRY DOOR IN THE POSSESSION OF
E. W. SAVORY, ESQ., BRISTOL

in use in this locality. The inscription was painted in the panel inside the folding doors.

The almonry door is either fifteenth or very early sixteenth century work, and has the original red cloth still under the ends of the Gothic iron hinges. At some period the lock has been forced, and the rough iron patch put over it.

In spite of the almost daily exodus of works of art from Italy, the artistic patrimony of this country does not yet suffer that penury which would seem inevitable. The palaces of the old families, especially in the small towns, and the abandoned and unknown country and mountain churches, continue almost daily to reveal new works of art, new valuable treasures. Thus, beside the ancient collections, new ones are being formed which deserve to rival their fame. Some of them are formed on a less eclectic principle than the old collections, and are restricted to just one type of art or some distinct school, and thus become of great value to the ever-growing knowledge of art history. Among these collections is the one formed by Professor M. Rocchi, of Perugia, now in Rome, who has devoted many years to the accumulation of Umbrian works of art of every description, from the oldest Etruscan manifestations to the work of the past century. The collection is thus of very real value to the study of the art history of that region. His unique and very interesting specimens of Peruginese blue and white woven tissues would alone suffice to bring his beautiful collection to fame.



FRONT OF PERUGINESE CASKET

Umbrian art, which developed rather late in the Italian Renaissance, after having been subjected for some time to the influences of the neighbouring schools of Florence, Siena, Rome, and the Marshes, then quickly asserted itself by its originality and by its special characteristics in architecture, as well as in painting and in the minor arts. In these minor arts Umbria has from the outset shown the most striking originality, particularly in textiles and in another branch of art, which is very rare in Italy and so widely spread in Umbria as to appear almost as a local speciality, and to reveal the existence of a flourishing industry. I am referring to the *pastiglie* (paste), sculpture on a small scale, round or in relief, which was used like real sculpture, either for church images or as a simple and modest decoration.

This type of art, which we find flourishing in Umbria, without being

able to trace its development, is a logical derivation of the small mediæval sculpture in ivory, which is so closely connected with the Byzantine period. These *pastiglie*, wrought in a very simple and ingenious technique of a paste made of rice flour mixed with vinegar, furnished the artists with an easily manageable material, which, drying rapidly, became sufficiently hard and permanent. These *pastiglie* were particularly well adapted for the decoration of caskets,

and repeated in a much more pliable and more economical material the famous and valuable Byzantine civil caskets.

The casket in Professor M. Rocchi's collection is one of the earliest and most interesting specimens of this little known art. It comes from the splendid historical collection of the Counts Borgia Bandolini of Perugia, which has unfortunately been dispersed a short time ago. The casket is decorated on the four sides and cover with



SIDE OF PERUGINESE CASKET

representations of Roman history: The Combat of the Horatii and Curiatii, Mucius Scaevola, Brutus haranguing the crowd, and two other scenes that cannot so easily be identified. The decoration of the cover consists of candelabra and winged geni which are also directly derived from Roman art.

The principal scenes on the four sides represent Roman personages with such minute accuracy as regards the costume, that the question immediately arises: Where did the artist find his models? In which classical representation did he find his scenes and types?—questions which it is not easy to answer, and which, moreover, would only throw light upon one aspect of the problem of this precious casket. It shows, however, how in the quattrocento, in a district

THE table illustrated is a very fine example of the Regency style of carved and gilt wood, with a black background to the gilt decoration. Though of the Regency style, it was probably made in England at a time when that style was considerably influencing the work of English craftsmen. It came from a house in Shropshire, and is now the property of F. Derwent Wood, Esq.

**Carved and
Gilt Table of
the Regency
Period**

OF the wealthy and once important Cistercian Abbey of S. Sauveur at Antwerp scarcely any memento remains except the carved stone tablet which records its foundation, and a wooden towel-holder which did

**A Conventual
Towel-holder**



TABLE OF REGENCY PERIOD

that was poor as regards classic remains, Roman art repeated its forms and models for the decoration of small objects for domestic use. The Renaissance of the classic spirit asserted its vitality and energy far from the great centres where the new idealism helped to renew Italian art. And the small art industry repeated with a humble but clear and decided voice the echo of the great æsthetic revival. Even industry, which was bound firmly to tradition, forgot its Byzantine origin to be rejuvenated by the rising sun of the Renaissance.—A. J. R.

IN the article which appeared in our April issue the date of the Delft ware referred to therein was inadvertently given as "the sixteenth century." It should have been "the seventeenth century."

**Ancient
Pharmacy Jars**

duty at one time, no doubt, in its cloisters. The abbey buildings, some of which still stand in the Rue Pierre Pot, behind the Hotel de Ville, have had some curious vicissitudes. The foundation was, at first, purely a charitable one, it having been originally intended as an institution for the relief of poor prisoners confined in the neighbouring *Steen*. Its founder, Peter Pot, was a wealthy merchant of Utrecht, having business connections with Antwerp, and in 1432 he built the church of S. Sauveur, and installed in the conventual buildings some Cistercian monks from his native city to carry out his charitable wishes; and the stone tablet recording his donation is preserved in the Musée d'Antiquités. The buildings appear to have been destroyed in the Spanish troubles at the end of the sixteenth century, for it was re-built in 1591, and in 1654 it was raised



TOWEL-HOLDER FROM THE ABBEY OF S. SAUVEUR, ANTWERP

to the dignity of an abbey. It was suppressed in the Revolution, and the conventual buildings were turned into private residences, while, strange to say, the church of S. Sauveur, after having served as a warehouse, became in 1846 the Jewish Synagogue.

The towel-holder, which is also in the Antwerp museum, is an exceedingly spirited piece of wood-carving of the seventeenth century, and doubtless formed part of the fittings of the convent when it was raised to abbatial rank. If the figure holding the towel roller is intended as a portrait of one of the Cistercian brothers, it clearly represents one who looks as if he were very much above his business.

J. TAVENOR-PERRY.

THE portrait of Shah Abbas II. of Persia which we publish herewith is not only interesting from an historical point of view, but is a beautiful example of the work of the Oriental miniaturists. This Shah, who reigned from 1642 to 1666, was the seventh in order of succession of the Sufi dynasty which ruled Persia continuously for nearly 200 years; and he was grandson to the great Shah Abbas to whom our James I. sent an embassy.

The picture, which measures six by nine inches, is painted in body colour on a thick brownish paper flecked with green. The Shah is clad in a pink tunic, and is seated against a great pillow of cloth of gold on a carpeted dais, with a pierced parapet and a garden in the background. His turban

is purple with gold bands and black aigrettes, and in his left hand is a sword in a black scabbard suspended from a golden belt. He is also adorned with two attributes, which are unusual in portraiture, at all events in conjunction with each other—the aureole and the wine-cup. The Sufis, like the rest of the Persians, were Shi-ites, and not so strict in the avoidance of wine as were the more orthodox Muslims; and the Shahs of the Sufi dynasty were pre-eminently addicted to it. So much was this the case, that when Shah Husain, the last of his race, with the idea of reformation “signed the pledge,” his indignant grandmother, jealous for the family traditions, intervened and compelled him to break it. In placing an aureole round his head, the Shah merely followed the custom of his neighbours the Moghul Emperors of India, who are almost invariably so decorated in their portraits. The aureole thus used was merely intended as an attribute of power, and is not to be confounded with the nimbus with which the Christian Church decorates its saints. The picture is in the possession of Mr. J. Tavenor-Perry, and has never before been published.—J. TAVENOR-PERRY.



PORTRAIT OF SHAH ABBAS II.



ST. PETER AND JUDAS ISCARIOT

THE two scriptural figures reproduced represent Judas Iscariot with the Crucifix and St. Peter. They are either Plymouth or Bristol china. The three coloured figures are Chelsea —the one on the right being Milton, that on the left Shakespeare, and the female figure in the centre seated on a form being the Muse of Music. The other two beautifully modelled Chelsea figures are white. They represent Woodward as the "Fine Gentleman," and Kitty Clive in "Lettie."



CHELSEA FIGURES OF KITTY CLIVE AND WOODWARD

THE plate of *Mrs. Whitbread* which we reproduce in the present number is generally recognised as one of S. W. Reynolds's most successful efforts in mezzotint. Hoppner painted the portrait and exhibited it at the Royal Academy in 1798, and in the same year Reynolds published his mezzotint from his address at 46, Poland Street. One of the most rapid and prolific engravers of his time, S. W. Reynolds executed some 350 plates, in addition to a long series, extending to several hundred, of small plates after the works of Sir Joshua Reynolds. Famous himself as an engraver, he also deserves

notice from being the master of Samuel Cousins, who went to him as his pupil at Poland Street in 1814.

The charming colour-print, *Love*, after Cosway, is a typical example of the work of that eminent stipple engraver Thomas Ryder, one of that great army of engravers in this manner who followed in the footsteps of Bartolozzi. Amongst his work his engravings after Cosway are undoubtedly the best, though some of the prints that he executed for Boydell's *Shakespeare Gallery* are also of excellent quality. He also engraved

many of Bunbury's designs, as well as some after Westall, Kauffman, and Hogarth.

In 1906, in our December number, we reproduced *La Madonna del Gatto*, after Cardon's engraving of P. W. Tomkin's drawing of Baroccio's famous picture. In the present number we reproduce another of Tomkin's drawings, Andrea del Sarto's painting of the *Virgin and Child with Elizabeth and St. John*.

One of the treasures of the Duke of Devonshire's collection at Chatsworth is Reynolds's portrait of the beautiful *Lady Betty Compton*. We are enabled to reproduce an excellent reproduction from a colour-print by Franz Hanfstaengl.

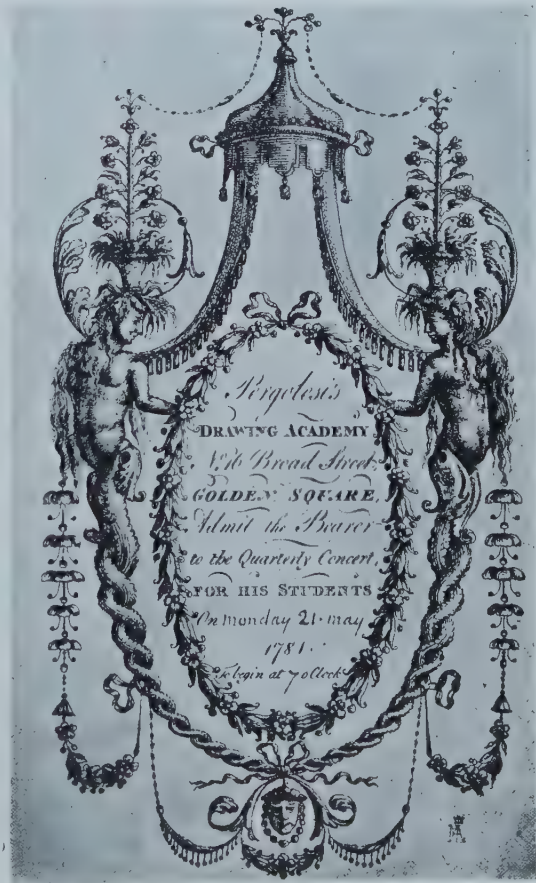


CHELSEA FIGURES OF SHAKESPEARE, THE MUSE OF MUSIC, AND MILTON

THE ticket here reproduced is an interesting proof of the fact that the habits of art students were, in the eighteenth century, pretty much the same as they now are; and that occasional excursions into the domains of music were, even then, popular among the devotees of the sister arts. The original of the illustration is 7 in. by 4 in. in size, and is printed in red. On the back, in flowing script, is a cypher, M. A. P., which may well be the autograph of Michael Angelo Pergolesi, to whose little known history this print adds just one crumb of new information. The date, last figure of the year, and hour are inserted in ink, space having been left by the engraver for the purpose. Pergolesi is, of course, known—from the imprint of his *Book of Ornaments*—to have lived at 16, Broad Street, Golden Square, certainly from 1st May, 1777, to 30th August, 1792; but the fact that he kept a "Drawing Academy" at that address has not hitherto been noted in his scanty biographies. Golden Square was the centre of the foreign artistic colony at the time. When Bartolozzi came to England, he there joined Cipriani, who had been living in the neighbourhood for four years; and Angelica Kauffman also dwelt near by.

Pergolesi never achieved the success of his more famous compatriots, who, however, must have helped him from time to time. In his advertisement, issued with Part XII. of the *Ornaments*, he, after remarking that future parts would cost 7s. 6d. instead of 6s., but would contain an extra plate, goes on with great gusto to a postscript: "N.B.—In No. 15 or 16 will be introduced a superior Engraving of Summer, designed by Cipriani, and engraved by Bartolozzi, R.A., Engraver to her Majesty." This duly appeared, and is well known to collectors. Mr. R. S. Clouston is perhaps, in view of this notice, a little hard on Pergolesi; who thus

certainly did not disguise from his subscribers his own inferiority to the greater men. At the same time one must admit that inferiority: the invitation card, undoubtedly his own work, shows a lamentable weakness in the drawing of the figures, and not too much strength in that of the ornament.—E. F. STRANGE.



ART STUDENTS' CONCERT TICKET, 1781

WHEN in 1863 W. Chaffers first published his now world-famed handbook *Marks and Monograms on Pottery and Porcelain*, it was a modest, slim volume of about 273 pages. Since then it has gone through no less than twelve editions, the last which we have just received being a bulky volume of about 1,000 pages. For thirty-five years this invaluable work has always been looked upon as the chief work dealing with china marks, and though many other books have appeared on the subject, "Chaffers" still holds the foremost position. The present edition calls for attention solely because Mr. Frederick Litchfield has added a useful appendix of some fifty pages, in which he gives in a most interesting manner just that advice that an amateur wants to know, and also gives lists of prices realised for representative pieces which have appeared at auction during the past three years. Otherwise the book is the same as the ninth edition published eight years ago, having apparently been printed from the same plates. Consequently the book teems with what time has turned into inaccuracies, and it seems a pity that the whole work could not have been revised and brought up-to-date.

As an instance, many pieces are recorded as being in collections which have been dispersed since 1900—the Huth collection dispersed in 1905 being referred to again and again, while on page 526 one reads that there is an example of a certain class of china in the collection of the Right Hon. W. E. Gladstone. On page 393 we read, "H.R.H. the Duke of Edinburgh lately exhibited at South Kensington," and similar statements are to be found all through the book.

In the section dealing with Staffordshire pottery, a paragraph dealing with its present-day manufacture only gives statistics up to 1872, whilst the references to *Chaffers's Ceramic Gallery* which occur on nearly every page refer to the 1872 edition, and not the new edition published last year.

Chaffers's original list of works of reference, which has several times been revised, has been enlarged by the addition of a short list entitled *Recent*

Additions to the Bibliography; but it is so incomplete that it might easily have been omitted. It has, to commence with, been most carelessly compiled—"Gulland," for instance, being spelt "Gullard," and "Rathbone," surely a name well enough known in the china world, being spelt "Rashbone," while such important works as Mr. Laking's great work on *The King's Sevens* and Rhead's *Staffordshire Pots and Potters*, to give only two instances, are not even mentioned.

The production of such a work naturally necessitates a heavy expenditure, but we think that it would have been more satisfactory for all concerned had the publishers revised the old ninth edition instead of reprinting it with the useful, though all too brief, appendix compiled by Mr. Litchfield.

Books Received

- Decorative Heraldry*, by G. W. Eve, 6s. net; *Easter Eggs*, from the German of Christoph von Schmid, illustrated by M. V. Wheelhouse, 2s. 6d. net. (George Bell & Sons.)
- Portuguese Architecture*, by Walter Crum Watson, 25s. net; *My School and My Gospel*, by Sir Hubert von Herkomer, C.V.O., R.A., 21s. net. (A. Constable & Co.)
- Shakespearean Representation, its Laws and Limits*, by Percy Fitzgerald, M.A., F.S.A., 6s. net; *West Twyford, Middlesex*, by Mrs. Basil Holmes, 1s. net. (Elliot Stock.)
- Folklore as an Historical Science*, by George Laurence Gomme, 7s. 6d. net. (Methuen & Co.)
- The Langham Series of Art Monographs: Murillo*, by Albert F. Calvert, 2s. 6d. net. (Siegle, Hill & Co.)
- The Church Plate of the City of Chester*, by T. Stanley Ball, 10s. 6d. net. (Sherratt & Hughes.)
- British Trees*, Vols. I. and II., drawn and described by Rex Vicat Cole, 25s. net. (Hutchinson & Co.)
- A Guide to the Paintings in the Churches and Minor Museums of Florence*, by Maud Cruttwell, 3s. 6d. net. (J. M. Dent & Co.)
- Wood Carving*, edited by Paul N. Hasluck, 7s. 6d. net. (Cassell & Co.)
- A Key to the Ancient Parish Registers of England and Wales*, by Arthur Meredyth Burke, 10s. 6d. net. (Sackville Press, Ltd.)
- Portraits in Suffolk Houses (West)*, by Rev. Edmund Farrer, F.S.A., £2 10s. net. (Bernard Quaritch.)
- North Italian Painters of the Renaissance*, by Bernhard Berenson, 6s. (G. P. Putnam's Sons.)
- Répertoire Général des Collectionneurs*, 12 francs. (E. Renart, Paris.)
- Catalogue of the Library of the Royal Statistical Society.*
- The Mask*, a Monthly Journal of the Art of the Theatre, 1s. net. (D. J. Rider.)

* *Marks and Monograms on Pottery and Porcelain*, by W. Chaffers, 12th edition; Reeves & Turner, 42s. net.





VIRGIN AND CHILD, ELIZABETH AND ST. JOHN. ANDREA DEL SARTO.

ANSWERS TO CORRESPONDENTS

Special Notice

ENQUIRIES should be made upon the coupon which will be found in the advertisement pages. While, owing to our enormous correspondence and the fact that every number of THE CONNOISSEUR is printed a month in advance, it is impossible for us to guarantee in every case a prompt reply in these columns, an immediate reply will be sent by post to all readers who desire it, upon payment of a nominal fee. Expert opinions and valuations can be supplied when objects are sent to our offices for inspection, and, where necessary, arrangements can be made for an expert to examine single objects and collections in the country, and give advice, the fee in all cases to be arranged beforehand. Objects sent to us may be insured whilst they are in our possession, at a moderate cost. All communications and goods should be addressed to the "Correspondence Manager, THE CONNOISSEUR MAGAZINE, 95, Temple Chambers, Temple Avenue, E.C."

Books.—**Prayer Book, 1682.**—10,665 (Kidlington).—Unless your Prayer Book is in fine old binding, it has no special value.

French Edition of Virgil, 1649.—10,629 (Erdington).—This is not worth more than about 10s. The other book you describe is of very little note.

"The Young Artist's Companion," by David Cox, 1825.—10,650 (Aberdeen).—We do not quite recognise this title; but the book being late, we doubt whether it would realise £5 at a London auction. However, if the volume were sent us, we could give you a definite opinion. A copy of Cox's *Treatise on Landscape Painting*, 1814, fetched £7 5s. at Messrs. Hodgson's rooms last year. Your little edition of *Lamb's Tales* is of no great value.

"The Waggoner," by William Wordsworth, 1819.—10,634 (Oxford).—If your poem is a first edition, it would realise about £1 1s., being in original paper covers. The *Fudge Family*, 1818, is worth only a few shillings.

"Gersonis," 1570.—10,648 (York).—Your book is of no value.

Captain Cook's "Travels," 1781, and Percy's "Anecdotes," 1830.—10,685 (Dubbs).—Your books are probably small editions, worth at the most 10s. or 15s. each.

Stebbing's "National Portrait Gallery," 1829-33.—10,682 (Sevenoaks).—Your forty-eight parts of this work are not worth more than £1. Your edition of *Lodge's Portraits*, if complete, is worth about £3.

Coins.—**Leeds Halfpenny, 1791.**—10,649 (Albany, N.Y.).—This is a very common copper tradesman's medal, such as curio dealers here sell for a few pence.

Engravings.—**Morland.**—10,600 (Stockholm).—The two coloured prints you mention are probably not genuine old engravings. They may be Continental copies, though we cannot give a definite opinion without seeing them. There is no record of Morland having engraved any of his own pictures.

"A Game Market," etc., by R. Earlom.—10,611 (Wadhurst).—If your mezzotints are good early impressions, about £15 to £20 should be obtained for the set of four.

"Death of General Wolfe," after B. West, by W. Woollett.—10,608 (Sheffield).—This print is worth about £3 10s., and *The Battle of La Hogue* about £2.

"Miss Cabben," after G. Willison, by V. Green.—10,652 (Cornwall Gardens).—Your mezzotint having been cut close is not worth more than £3 to £4. The stipple—*Penelope Awakened by Euryclea*—should fetch 30s.

"Venus," after Titian, by Sir R. Strange, etc.—10,653 (Southsea).—The values of your three prints are approximately as follows: *Venus*, £1 10s.; *Le Coucher*, after Van Loo, by Porporate, £2; and *Mr. Kean*, after J. J. Halls, by C. Turner, 30s.

Shakespearian Prints.—10,664 (Bedford).—The value of your Shakespearian illustrations, if printed in colours, is about £5 or £6 a piece; if in brown, about £1 to 30s.

Coloured Prints, after A. Buck.—10,659 (Bishop Auckland).—If good old impressions, £10 to £12 would not be too high a price to expect for the pair of engravings you describe.

Coloured Prints.—10,668 (Cardiff).—Your two prints are just a little over 100 years old, dating, therefore, into the eighteenth century. It was frequently the case at that period to print impressions on satin, and use them as screens. The *Boy with Fighting Cocks*, after W. Hamilton, is worth about £4, and *Robin Hood* about 30s. They should be framed in $\frac{3}{4}$ inch gilt oval frames in what is known as Bartolozzi pattern. Only about $\frac{1}{4}$ inch of white margin should be shown.

"Creusa Appearing to Æneas," after M. Cosway, by V. Green, etc.—10,680 (Southport).—Your prints are worth only a few shillings each.

Hunting Prints, by F. Herring.—10,679 (Southampton).—These prints are of early Victorian period, and they are not in much demand. The value of the set is not more than £4 or £5.

"The Favourite Rabbit," after J. Russell, by C. Knight.—10,681 (Coventry).—The value of this print, if in good condition, is about £4 or £5.

"Sun Rising," after Claude.—10,704 (Leith).—Your print is not worth more than about 15s.

"The Vice," by W. H. Simmons.—10,818 (West Croydon).—Your coloured print is of very small value indeed.

Coloured Sporting Prints, by J. F. Herring.—10,822 (Elgin).—These are in little demand, and worth only about £1 or 30s. each. The sporting prints that are sought for are those by Alken, Sartorius, Pollard, etc.

Objets d'Art.—**Iron Casting.**—10,694 (Shoreham).—Your iron casting of "The Last Supper," by Leonardo da Vinci, was probably made in the later part of the eighteenth or early in the nineteenth century, and is therefore too late to be of much value to a collector. It is worth about £2 10s.

Pewter Coffee Urn.—10,660 (Weston-super-Mare).—The value of your coffee urn, which dates about the end of the eighteenth century, is from £2 2s. to £2 10s.

Needlework Picture.—10,621 (Easingwold).—Your needlework picture, depicting the *Death of General Wolfe*, is after the well-known picture by Benjamin West. The picture has probably been made by working over one of the engravings printed on silk, leaving the faces, etc.—a common practice. The value is about £12 to £15.

Plaster of Paris Plaque.—10,662 (Longtown).—This is unsaleable. Your old *London Almanac*, 1784, is worth a few shillings.

Pictures.—Portraits of Duke of Wellington, by Sir Thomas Lawrence.—10,637 (Baildon).—There are portraits of the Iron Duke by Lawrence in the Royal collection at Windsor, and at Apsley House, but we do not know which is the one you refer to. Lawrence painted several portraits of the great soldier, and it is possible, of course, that yours may be an original. The only way to judge is by inspection.

Boilly.—10,610 (Liverpool).—We do not know the painter you mention. Perhaps you mean Julien Boilly, son of Louis Leopold Boilly. We can value your picture if it is sent for inspection.

Dutch School.—10,599 (Leicester).—The term "Dutch School" as we understand it implies all pictures of Dutch origin, irrespective of value. It is frequently used by auctioneers to describe pictures that are undoubtedly by old Dutch masters, but which are not definitely attributed to any well-known painter.

Pottery and Porcelain.—Silver Lustre.—10,612 (Funchal).—The pottery you describe is evidently old Staffordshire silver lustre, which was produced in the second half of the eighteenth and the early part of the nineteenth centuries by the application of a deposit of metallic platinum to the surface of pottery and porcelain. Good prices are always obtainable for fine specimens.

Wedgwood Marks.—10,598 (Streatham Hill).—Several marks were used by Josiah Wedgwood and his successors at Etruria. Chaffers says, "Any unmarked piece must not be condemned on that account alone. Undoubted pieces of genuine old Wedgwood—many of fine quality—are at times met with

without any mark. The omission may occur from various causes—carelessness, putting the piece to the lathe after marking, thinning down medallions, or the lapidaries' work grinding it down to fit to a metal mount. If made at Etruria, either in Josiah's time or later, it will carry its own marks of identification."

Cups and Saucers.—10,698 (Edinburgh).—From your photographs and description, we should say that the cups and saucers, Nos. 1, 2, and 3, were Chinese of the eighteenth century, the first being worth about 15s., and the other two 7s. 6d. each. The fruit dish, No. 4, appears to be Leeds. The value of these perfect would be about £5. If No. 5 is soft-paste Lowestoft, as we think it may be, it is worth £1 1s. The mug, No. 6, is a common English type, and it is impossible to identify the make without seeing it. It is worth about £3 10s.

Toby Jugs.—10,666 (Islington, N.).—Your Toby jugs are of very unusual size. If they are over 100 years old, they must be very rare. We must see one to value.

Copeland Bedroom Ware.—10,670 (Hereford).—This has no collector's value. The set might fetch £1 or so at a sale.

Sunderland Jug.—10,644 (Mitcham).—Sunderland jugs with view of bridge are common. The verses connecting your specimen with the masons' order make it more interesting than usual. The offer of £4 4s. is full value.

Dutch Tiles.—10,647 (Malabar).—Your Dutch tiles are probably of late seventeenth or early eighteenth century make. If perfect, they fetch about 2s. 6d. each. Your Chinese jardinières are apparently Nankin. They are very difficult to value without inspection, as the Chinese were so conservative in their designs. If eighteenth century, the pair should bring, perhaps, £12 to £15.

HERALDIC CORRESPONDENCE

CONDUCTED BY A. MEREDYTH BURKE

1,369 (Torquay).—"Margaret, Baroness Somers," was the first wife of John Somers Cocks, 2nd Baron Somers, who was created Viscount Eastnor and Earl Somers, 17th July, 1821, and the only daughter and heiress of the Rev. Treadway Russell Nash, D.D., of Bevere, in the parish of Claines, Worcestershire, by Margaret, his wife, daughter of John Martin, of Overbury. Dr. Nash, who was a celebrated antiquary and historian, took his degree of D.D., in 1758, at Worcester College, Oxford, and soon afterwards obtained the rectory of St. Peter's, Droitwich; but, coming into the possession of his family estate, he employed his time and his fortune in the investigation of the antiquities of the county in which he resided. He published, in 1782, *Collections for the History of Worcestershire*, in two volumes, comprising materials collected by the Habingtons in the seventeenth century, and augmented by Dr. Thomas and Bishop Lyttleton. Subsequently he published in the *Archæologia*, "Observations on the Time of the Death and Place of Burial of Queen Katherine Parr." He also edited Butler's *Hudibras*, in three volumes. Dr. Nash died in the year 1811, at the age of eighty-seven, and his daughter, the Countess Somers, who had issue three sons and one daughter, died the 9th February, 1831. Her eldest son was killed in 1812 at the assault of Burgos, and her second son, John Somers, succeeded in 1841 to the earldom conferred upon his father.

1,378 (Winslow).—The arms of the See of Oxford appear to owe their origin to the ancient Arms of the Priory of St. Frideswide, the church of which, since 1546, has been at once the cathedral of the diocese and the chapel of Christ Church College, and, according to Wood, the "three heads in chief" were originally intended to represent King Didanus, Queen Safrida, and their daughter, St. Frideswide.

1,386 (London).—A particular journal of the siege of Basing was printed at Oxford in 1645; and a curious letter on the subject, addressed to the Speaker of the House of Commons, and written in the Protector's own hand, is preserved in the British Museum. The siege of this fine seat, which had been converted into a garrison for Charles I., lasted from August, 1643, to 16th October, 1645, when the mansion was taken

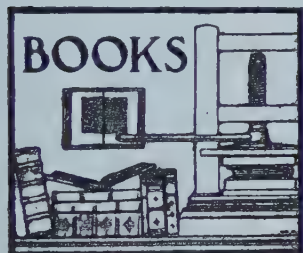
by storm, with the owner and about 200 persons in it. Lord Winchelsea, it is said, had caused to be written with a diamond in every window of the house the family motto: "Aimez Loyaulte," which so exasperated the republicans, that they burnt the house to the ground, having first plundered it of money, jewels, and furniture to the value of £200,000.

1,392 (London).—William Penn, the founder of the North American colony of Pennsylvania, was a son of Sir William Penn, Knt., Admiral of England and one of the Commanders at the taking of Jamaica. According to his epitaph in Redcliffe Church, Bristol, the admiral was born in that town in 1621, and came of ancient lineage. He appears to have been a Captain in the Navy at twenty-one, Rear-Admiral of Ireland at twenty-three, Vice-Admiral of England at thirty-one, and General in the first Dutch War at thirty-two. He became member of Parliament for Weymouth in 1655, and in 1660 was appointed Commissioner of the Admiralty, Governor of the Fort and Town of Kinsale, Vice-Admiral of Munster and a member of that Provincial Council. In the Dutch War of 1664, he served as Chief Commander under the Duke of York. Thurlow's *State Papers* contain the minutes of his proceedings in America, from which it would appear that on his landing in England in 1665, he was committed to the Tower for leaving his command without leave, but was soon afterwards released. His death took place at Wanstead, Essex, 16th December, 1670. His son, William Penn, was born in the parish of St. Catherine, near the Tower, 14th October, 1644, and was educated at the school of Chigwell.

1,399 (Exeter).—The baptism of Oliver Cromwell is recorded in the Parish Register of Huntingdon for 1599. The actual wording of the entry is as follows:—"Anno Dni. 1599. Oliverus, filius Robti Cromwell genor et Elizabeth Ux eius natus vicesimo quinto die Aprilis et baptisatus vicesimo nono eiusdem mensis." The Cromwells of Huntingdonshire were of Welsh extraction, but for several generations had resided at their fine old ancestral home of Hinchinbroke. The social decline of the family was remarkable. The Lord Protector's great-grandson was a grocer on Snow Hill, and one of his grand-daughters died in a Suffolk workhouse.



REFERENCE was made last month to the modern portion of the library of the late Rev. Dr. Gott, Bishop of Truro. It was not necessary to say very much about it, for such books as comprised this part of the collection were of quite an ordinary character. Very different in every possible respect was Dr. Gott's collection of books and



manuscripts which Messrs. Sotheby sold on the 20th and 21st of March. They were collectors' books in the most circumscribed and exclusive sense of the expression, and the sale was the most important which has, so far, taken place this year.

Before referring to this important sale in detail it is necessary to observe that the books were, with others previously disposed of, and which, therefore, are not to be found in the sale catalogue, exhibited some months ago by a well-known West End firm, and appear in their price current of literature as the "Bibliotheca Pretiosa." Our concern is solely with those catalogued by Sotheby's, and the entries are numerous enough and sufficiently important to warrant some modern Dibdin in writing a solid quarto devoted to their merits.

Before dealing with Dr. Gott's library, however, or rather what remained of it, there are one or two other sales which may conveniently be noticed. The first of these took place on March 11th at Christie's, and comprised the library of the late Mr. T. H. Ismay, of Dawpool, Cheshire, and other books from various sources, some of them of very considerable interest. For instance, a folio containing a number of engravings after Boucher and other French artists, though not very important in itself, was bound in red morocco extra with the arms of Madame de Pompadour on the sides. The presence of the little castles, her distinguishing badge, sent the price of the book to £90, while a copy

of Horace, published at Paris in 1733, the same year as the London "Post Est" edition, hereafter mentioned, realised £25 for a similar reason. It had formed part of the private library of Louis XVI., and had the initial "L" on its morocco sides. An inscription on the fly leaf recorded that the ill-fated king often took the book with him when walking in the grounds of Versailles. Another book which also attracted, to some extent, at least, by reason of its binding, though it is scarce in itself, was the 1477 edition of Dante's *La Divina Commedia*, the first containing the commentary of Benvenuto da Imola. The binding was peculiar, consisting of oak boards, covered with leather in the usual manner, but entirely covered with gold, and protected by four silver masks as bosses, and silver corners. This relic, which was in a massive silver casquet, realised £53, and may be regarded as being cheap at the price.

Other books sold on this occasion comprised *Holbein's Portraits*, by Chamberlaine, 1792-1800, £42; Hasted's *History of Kent*, 4 vols., folio, 1778-99, £18 10s. (old russia); Watteau's *Figures de Différents Caractères*, Paris (c. 1740), folio, £120 (half mor., several plates missing and others inlaid); the *Boke of Common Prayer*, printed by Edward Whitchurche in 1552, being the second Prayer Book of King Edward VI., £64 (old calf, had the two rare leaves of an "Acte for the uniformitie of Common Prayer," but sold not subject to return); and Pluvinel's *Manège Royal*, Paris, 1623, folio, £30 (old russia, with the arms of Louis XIII. on sides). This exceptional copy had the title (repaired) containing the Royal Arms of France, four portraits (two extra mounted), and 61 large plates by Crispin de Pass.

The practice of hand-painting the title pages and margins of books, once prevalent, though that is long ago, does not commend itself to collectors of the present day; in fact, books so treated seem to be regarded with feelings which it would be rank flattery to call "mixed." Whether the work is ill or well done, the result is in almost every instance the same; nothing but the personality of some really great artist can blot the record out. A very good instance of what is meant is supplied

by a copy of the now scarce "Poems" which Mr. George Meredith got John W. Parker & Son, of the West Strand, to print for him in 1851. As a rule a good copy of this book in its original cloth is worth, let us say, £25. At the sale we are now describing a copy in the original cloth realised £6 10s. The title page and margins had been illuminated by hand with great pains, and, as the result shows, at great cost also.

Messrs. Sotheby's sale of March 12th and 13th contained nothing of any particular interest, and it is not necessary to do more than mention a sound copy, in morocco extra, of the "Opera" of Horace engraved throughout, 2 vols., 8vo, 1733-37, £8 17s. 6d. This is known as the "Post Est" edition, by reason of the error in the Latin inscription on the medal at page 108, Vol. II., which is made to read, "Cæsar tribun post est," instead of "polest."

Messrs. Puttick & Simpson's sale of the 17th and 18th of March was also of qualified interest, the only work of exceptional importance contained in it being *Alaric at Rome*, the prize poem recited by its author, Matthew Arnold, in Rugby School on June 12th, 1840. This pamphlet of eleven pages did not attract any attention till about twenty years ago, when Mr. Edmund Gosse, as the outcome of one of the smartest pieces of literary detective work which has ever been carried to a successful conclusion in our time, identified it, by its style, as from the pen of the son of the celebrated schoolmaster, Dr. Arnold, one of the central figures of "Tom Brown's Schooldays." At that period Mr. Gosse's copy was the only one known, but several examples have since been discovered. This one, complete and clean, in its original printed wrappers, realised £48.

Dr. Gott's library, to which reference was made in the earlier paragraphs of these notes, was catalogued in 324 lots, which realised the large sum of £12,830, though some of the books certainly sold for less than we should have anticipated. On the first day a perfect copy, perhaps the only one in existence, of *The Golden Legende*, printed by Caxton in 1483, realised £1,300 (morocco, antique). It was somewhat cut down at the top, and some thirty leaves had been mended. As against these defects it contained the "Life of St. Thomas of Canterbury," which is nearly always missing, torn out probably by the Reformers of the days of Henry VIII., in whose eyes St. Thomas was anathema. This, it may be mentioned, is the third book with woodcuts printed in England. A desirable, but not altogether immaculate, edition of the *Biblia Pauperum*, printed from blocks about the year 1450, the first Latin issue according to Heineken, was sold, not subject to return, for £1,290. The last leaf, though genuine, appeared to have been extracted from another edition. A "block book" is, of course, a book printed from engraved wooden blocks, a page at a time, and not from metal types in the usual way. The invention of printing rang its death-knell, though it lingered till 1510, when Vavassore, of Venice, produced in this way the *Opera Nova Contemplativa*, known as "the last of the Block Books." It contains text on sixty-four leaves

ornamented with woodcuts from the designs of Albrecht Dürer.

Many of Dr. Gott's books realised small sums—less than 20s.—but more loomed large, some of them being unusually fine copies such as are rarely met with now. No perfect example of the *first edition of the Bible in English* is known, and Dr. Gott's copy having the map, title-page, and five leaves in facsimile was, on the whole, a very desirable one, and well worth the £175 paid for it. It may be mentioned that this Bible was printed by Jacob van Meteren at Antwerp in 1535, and sent to Nicholson, of Southwark, in sheets, as an Act of Parliament had been passed a year or two previously prohibiting the introduction of bound books into England. The *Breviarium* according to the use of York, printed at Paris by Regnault in 1533, was catalogued as unique, and realised £355 (two leaves slightly defective), while £145 was realised for *Robinson Crusoe* in 3 vols., 1719-20, that is to say, for "The Life and Strange Surprising Adventures," "The Farther Adventures," and the "Serious Reflections." The third volume is nearly always missing, and is of special interest for its frontispiece containing a bird's-eye view of the island of Juan Fernandez, recently reported to have been swallowed up by the sea, but which, as a matter of fact, is yet to be found in its accustomed place in the South Pacific. It is said that *Robinson Crusoe* first appeared in a periodical publication entitled, "The Original London Post," from numbers 125 to 289 inclusive. This may be so, but though the point appears to be anything but well established in the face of the strange "O" edition belonging to Dr. Purves, a set of these numbers realised as much as £115 (No. 257 in facsimile). It may be said that no absolutely perfect and complete set of these sixty-four numbers can be traced.

Later on in the day two copies of *Paradise Lost*, with the first and second title-pages, realised £155 and £192 respectively. Both were sound copies bound in modern morocco, and it is worthy of note that the order of these title-pages as given by Lowndes is probably wrong. Both title-pages are textually identical, but the better opinion now is that the first title-page has the name of the author in smaller type, whereas at one time this was regarded as indicating the second title. It was Professor Masson who first threw doubt upon the order; but even yet the point may be considered doubtful. At any rate the booksellers' and auctioneers' catalogues still follow the old rule of "large type first." A copy of Ben Jonson's *Execration against Vulcan*, 1640, written just after his library had been destroyed by fire, was especially noticeable, because it had the autograph "Izaak Walton" on the title-page. It realised £10 only, however, there being apparently some doubt whether the signature was genuine. It may have been; but the "cruel old coxcomb," as Byron calls Izaak, did not, as a rule, sign his name at full length, and moreover the *Execration against Vulcan*, as a book, was hardly in his line.

The withdrawal at £3,850 of the first four folios of *Shakespeare's Plays* was a disappointment. This

occurred on the second day of the sale. Those who wanted these books and did not get them seem to have consoled themselves to some extent by the reflection that the first volume of the series was hardly in such a remarkably choice and tall condition as it might have been. One corner of the title page was in facsimile, Ben Jonson's verses were "guarded," and several leaves were mended. Worse than all, it only measured $12\frac{7}{8}$ inches by 8 inches, whereas the copy which realised the largest amount ever paid (£3,600) was 13 inches in height by $8\frac{3}{4}$ inches across; in other words, the Van Antwerp copy was "taller" and altogether better. The first edition of *The Merchant of Venice*, J. Roberts, 1600, was, however, sold, and realised £290. It was the only one of the quartos remaining, the others having been previously disposed of. For this £700 had been asked—rather a large amount one would think, though it is really impossible to say what such coveted works will not realise when put to the test, and the price was very probably justified, although it was considerably reduced as events turned out.

Among the many other rare and valuable books disposed of at this sale the following are particularly noticeable:—Milton's *Paradise Lost*, 1667, the first title-page according to Professor Masson, and the second according to Lowndes, £155 (morocco, J. P. Kemble's copy); *Paradise Lost*, 1667, the second title-page according to the Professor, and the first in the chronology of Lowndes, £192 (morocco plain). Another copy with the seventh title-page, 1669, realised £27 (morocco), and yet another with the eighth, 1669, £25 10s. (morocco). As much as £140 was obtained for a large paper copy of *Painter's Palace of Pleasure*, 2 vols., 4to, 1566-7; £105 for the first issue of the first *Prayer Book of King Edward VI.*, 1549, and £72 for the second issue bearing the same date. These issues can be told from the dates, that published March, 1549, being now accounted the first. Some thirty other Prayer Books were also sold, and many of them brought high prices, as, for instance, *The Book of Common Prayer Noted*, printed by Richard Grafton in 1550. This exceedingly scarce book, though somewhat wormed and otherwise defective, realised £158 (vellum), an amount almost equalled by the second *Prayer Book of Edward VI.*, printed by Whitchurche in 1552, small folio, £124 (old calf). It is little use continuing the list, as books of this class are not too well understood, and need special Bibliographies for their elucidation. It may be said that the Gott sale, as it will be quoted hereafter, was—the relapse of the four folios excepted—entirely satisfactory from the purchaser's point of view. The library was not known except to a few specialists; no London bookseller appears to have been intimately acquainted with its contents until it was catalogued for private sale; many of them did not even know till then that it existed. The books, as a whole, had been gathered together many years ago, and were in excellent condition. All these points were in its favour, and that they were unusually strong points cannot be doubted. Still, they did not tell with the force that might have been reasonably expected in all instances.

THE March sales were in many ways interesting and important, leaving nothing to be desired on the score of



variety. Perhaps the most noteworthy feature of the month was the high prices realised by works of modern artists.

The first three Saturdays at Christie's were taken up almost exclusively with modern pictures. The earliest

of these comprised the collections of the late Mr. C. J. Dickens, of Putney Hill, and of the late Mr. R. E. Tatham, of York Street, Portman Square; the 99 lots producing £28,552 13s. Although numerically the smaller portion of the sale (48 lots), the Tatham collection was by far the more important, and was obviously the formation of a man of educated taste and refinement. Several features of this sale lend themselves to lengthy comment had space permitted, but it must suffice to deal as briefly as possible with each "lot" in the order of sale. Among the drawings were: Sir E. Burne-Jones, *Love Among the Ruins*, 38 in. by 60 in., the first work of this subject painted by the artist, and rendered somewhat famous as having been damaged in Paris by a person who, mistaking it for an oil-painting, treated it with white of egg for photographic purposes; the affair caused a great outcry, but the artist himself repaired the drawing to the best of his ability—it now realised 1,575 gns.; D. Cox, *Lymne Castle, Kent*, 11 in. by $18\frac{1}{2}$ in., 1840, 240 gns.; F. Dicksee, *Memories*, 5 in. by $6\frac{3}{4}$ in., 135 gns.; Sir J. Gilbert, *The Standard Bearer*, 23 in. by $17\frac{3}{4}$ in., 1855, 210 gns.; H. G. Hine, *Folkington Hill, Sussex*, $19\frac{1}{4}$ in. by 35 in., 1874, 270 gns.; two by W. Hunt, *Too Hot*, $14\frac{3}{4}$ in. by $10\frac{3}{4}$ in., 540 gns.—from the Bolckow, 1892 (340 gns.), and G. James, 1897 (500 gns.), sales—and *Plums and Greengages*, oval, 8 in. by 11 in., 130 gns.; Sir J. E. Millais, *A Dream at Dawn*, $9\frac{3}{4}$ in. by $6\frac{3}{4}$ in., 430 gns.—from the Fowler sale, 1899 (410 gns.); G. J. Pinwell, *The Great Lady*, $17\frac{1}{2}$ in. by 26 in., 1873, 450 gns., the record price for a drawing by this artist; S. Prout, *The Entrance to Chartres Cathedral*, 28 in. by 21 in., 460 gns.; T. M. Richardson, *Naples*, $21\frac{1}{4}$ in. by $48\frac{3}{4}$ in., 1858, 370 gns.—another record price; C. Robertson, *The Mosque Door, Lower Egypt*, $39\frac{1}{2}$ in. by $26\frac{1}{2}$ in., 260 gns.; D. G. Rossetti, *Lady Lilfith*, 20 in. by 17 in., 1867, a small version of the Leyland picture, or perhaps a finished study, 420 gns.; Sir L. Alma-Tadema, *A Bacchante*, 18 in. by 12 in., 340 gns.; four by J. M. W. Turner, *Windsor Castle*, $11\frac{1}{4}$ in. by 17 in., 1,700 gns.—from the John Smith sale, 1870 (680 gns.); *Carnarvon Castle*, 11 in. by $16\frac{1}{2}$ in., 970 gns.—from the Novar collection, 1877 (760 gns.); *Constance*, 12 in. by 11 in., painted in 1842, 2,200 gns.—both this and the preceding drawing were at one time in Ruskin's collection; and *Zurich*, $11\frac{1}{2}$ in. by $18\frac{3}{4}$ in., 680 gns.—from the Gillott sale, 1872 (710 gns.); four by F. Walker, *The Harbour of Refuge*, 22 in. by $35\frac{1}{2}$ in., a version of the oil-painting

in the Tate Gallery, 2,850 gns.—a record price; *The Violet Field*, 9½ in. by 15½ in., 1,600 gns.; *The Bee-Hives*, 9½ in. by 13½ in., 550 gns.—from the W. A. Turner sale, 1888 (205 gns.); and *Blackberry Gatherers*, 8¼ in. circle, 140 gns.; P. De Wint, *Lincoln*, view of town and cathedral from the river, 11½ in. by 35½ in., 1,050 gns.—from the Dell sale, 1899 (480 gns.). The Tatham pictures consisted of five only: J. Linnell, sen., *The Timber Waggon*, on panel, 16½ in. by 24 in., 1855, 550 gns.; Seymour Lucas, *The Roundelay*, 23½ in. by 32½ in., 130 gns.; G. Mason, *Gander*, 18 in. by 32½ in., 1,900 gns.—a record price; Sir J. E. Millais, *Orphans*, 37 in. by 27 in., 1885, 1,540 gns.; and F. Walker, *The Old Gate* (Halsway Manor, Crowcombe), 52½ in. by 66 in., 1869, 1,500 gns. The Dickens collection may be dealt with briefly, the more important pictures being: Edwin Ellis, *Whitby*, 23 in. by 43 in., 115 gns.; A. Mauve, *On the Scheldt*, 850 gns.; W. Müller, *Carrying the Hay*, 24½ in. by 35½ in., 1843, 340 gns.; C. Stanfield, *St. Michael's Mount*, 25 in. by 50 in., 1847, 165 gns.; and W. L. Wyllie, *Storm and Sunshine*, 40 in. by 65 in., 1885, 115 gns.

Mr. William Connal, of Glasgow, sold (March 14th) his important collection of pictures and drawings (most of which were purchased direct from the artists), in consequence of his giving up his London residence, 23, Berkeley Square; 85 lots showed a total of £8,948 2s. This sale will always possess an historic interest from the fact of its having contained an unprecedented number of works by Albert Moore, of whom Mr. Connal was one of the earliest patrons. There were 11 pictures by this artist: *Midsummer*, 61 in. by 58½ in., 1,000 gns. (Mr. Connal gave £800 for it); *Reading Aloud*, 41½ in. by 80½ in., 800 gns.—this was purchased by Mr. T. A. Reid, who has since presented it to the Glasgow Corporation Gallery; *An Idyll: or the Lovers*, 31½ in. by 28½ in., 360 gns.; *Yellow Marguerites*, 25½ in. by 19 in., 250 gns.; *White Hydrangeas*, 45 in. by 17½ in., 250 gns.; and two studies for *Topaz*, 33 in. by 11½ in., 100 gns. each. There were five pictures by Sir E. Burne-Jones, notably *The Pilgrim at the Gate of Idleness*, 37 in. by 51½ in., 1874-80, 270 gns.; *The Heart of the Rose*, 37 in. by 51½ in., 1889, 500 gns.; *A Wood Nymph*, 48 in. by 48 in., 1883, 1,130 gns.; and *A Sea Nymph*, 48 in. by 48 in., 1880, 100 gns.; and also two drawings by the same: *The Bath of Venus*, 52 in. by 18½ in., 560 gns.; and *The Wheel of Fortune*, 45 in. by 21 in., 250 gns. Other artists represented in this collection were:—D. G. Rossetti, *Mnemosyne, or The Lamp of Memory*, 48 in. by 23½ in., 250 gns.—from the Leyland sale, 1892 (310 gns.); F. Sandys, *Perdita*, on panel, 12½ in. by 10½ in., 150 gns.; and two by G. F. Watts, *Orpheus and Eurydice*, 29½ in. by 18½ in., 320 gns.; and *Artemis*, 20½ in. by 16½ in., 240 gns.

Pictures by Old Masters, the property of the late Sir Charles A. Turner, K.C.I.E., and others, formed the sale of March 16th, but contained nothing of importance. At the sale held by Messrs. Chesterton & Sons, at No. 9, Holland Villas Road, Kensington, on March 17th, by order of the executors of the late Mrs. Gertrude M. Dillon, a drawing by Turner, *The Upper Rhone Valley*, 15½ in. by 11 in., realised £170; whilst a picture by J. Holland,

Rotterdam, canal scene with shipping, old buildings and church, 60 in. by 40 in., sold for £200.

Mr. G. R. Burnett's extensive collection of modern pictures and drawings occupied Messrs. Christie two days, Saturday, March 21st, and the following Monday, 312 lots producing a total of £11,902 5s. There have been several Burnett sales at Christie's, notably in 1860, in 1875, and in 1882, probably with others in which his name as owner does not appear in the catalogues. Some of the pictures sold in March have figured in previous catalogues, and if it would serve any useful purpose, the various fluctuations might be pointed out. One of the Turner drawings, *Lulworth Castle*, 6 in. by 9½ in., which in the Dillon sale of 1869 realised 250 gns., only made 210 gns. The Burnett collection contained six other Turner drawings, only one of which reached three figures:—*Bow-and-Arrow Castle, Isle of Portland*, 6 in. by 9½ in., 100 gns.; and also one by P. de Wint, *Newark Castle*, 10 in. by 16 in., 115 gns.; and two by Josef Israels, *Gathering Potatoes*, 11 in. by 16 in., 135 gns.; and *Pipering Food*, 13 in. by 7 in., 160 gns. Among the pictures were eight by Frank Brangwyn, of which two, *The Lord Mayor's Show in the Olden Time*, 19½ in. by 23½ in., 120 gns.; and *The Tower Bridge*, 24 in. by 29½ in., 1897, have since been presented to the Guildhall Gallery by Mr. Sheriff Wakefield. The chief prices, however, were paid for pictures by artists of the Continental schools. There were eight by J. B. C. Corot, including *A Woody Landscape*, with a peasant woman and two cows on the bank of a river, 10 in. by 14½ in., 150 gns.; *A View near the Coast*, with buildings, 9½ in. by 12½ in., 170 gns.; *A River Scene*, with a figure in a punt, evening, 14 in. by 19½ in., 220 gns.; and *Ville D'Avray*, on panel, 10 in. by 13½ in., 290 gns.; seven by C. F. Daubigny, *A View on the Coast*, 23 in. by 39 in., 260 gns.; *On the Oise*, on panel, 14½ in. by 26 in., 150 gns.; *A Landscape*, with a stream, evening, on panel, 14½ in. by 26 in., 150 gns.; and *A Village on the Oise*, on panel, 12½ in. by 22 in., 1874, 350 gns.; H. Fantin-Latour, *Portrait of the Artist's Sister*, seated, reading, 10½ in. by 10½ in., 1861, 100 gns.; H. Harpignies, *A Landscape*, with a lady and child under some trees, 21 in. by 15½ in., 300 gns.; six by J. Israels, *Prayer*, 35 in. by 23½ in., 200 gns.; *An Old Fisherman*, 22½ in. by 17 in., 150 gns.; *An Old Woman*, seated, sewing, on panel, 14 in. by 9½ in., 200 gns.; *A Fisherman's Wife and Child*, on the shore, on panel, 14 in. by 8½ in., 160 gns.; and *A Girl at a Window*, on panel, 11½ in. by 7½ in., 120 gns.; four by J. Maris, *A Coast Scene*, with stranded boats and fisherman, 15 in. by 18½ in., 250 gns.; and *A Dutch Town on a Canal*, 8½ in. by 10½ in., 150 gns.; A. T. J. Monticelli, *A Party of Ladies Embarking*, on panel, 19½ in. by 30½ in., 115 gns.; and F. Ziem, *Sunset*, on panel, 12½ in. by 19 in., 230 gns.

The sale of March 28th was made up of many properties, but Mr. Claude A. C. Ponsonby's collection of 80 lots of ancient and modern pictures formed nearly one-half of the sale, although it only contributed £4,695 2s. to the day's total of about £18,000. Among Mr. Ponsonby's drawings were: O. Humphry, *Portrait of Lady Barbara Ashley* when a child, 40½ in. by

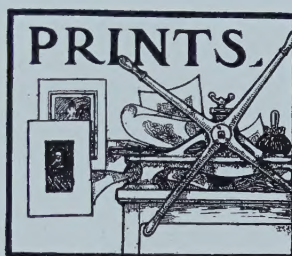
In the Sale Room

30 in., pastel, 200 gns.; J. E. Liotard, *Portrait of the Artist*, pastel, 24½ in. by 19½ in., 120 gns.; and the following pictures: J. Hoppner, *Portrait of Lady Caroline Ponsonby*, 29½ in. by 22½ in., 210 gns.—a version of Lady Cowper's picture; Angelica Kauffman, *Portrait of Henrietta Spencer, afterwards Countess of Bessborough*, 28½ in. by 24 in., 100 gns.; two by Sir E. Landseer, *The Return from the Warren*, portrait of the Hon. A. Ponsonby, with his pony and large dog, and the artist's small dog, 82 in. by 65 in., 330 gns.; and *A White Mare and a Foal in a Landscape*, 27 in. by 35½ in., 100 gns.; Sir T. Lawrence, *Portrait of Lady Caroline Lamb*, 21 in. by 18½ in., 310 gns.; Sir P. Lely, *Portraits of Winston and Arabella, children of Sir Winston Churchill*, 31½ in. by 36 in., 140 gns.; Sir J. Reynolds, *Portrait of Georgiana, Duchess of Devonshire*, 23 in. by 19½ in., 155 gns.; H. De Bles ("Civetta"), *St. Catherine and St. Barbara*, two small three-quarter figures, each on panel, 33½ in. by 11¼ in., 700 gns.; and Luca Longhi, *The Madonna and Child with St. Elizabeth and St. John*, 42½ in. by 34½ in., 110 gns. Three pastel and gouache drawings by Daniel Gardner, the property of the late Mr. Walter Pleydell Bouverie, of Lavington Manor, Wilts, were: *Lady Fawkener*, seated opposite her daughter, the Hon. Mrs. Edward Bouverie, and her grandchild Miss Bouverie, afterwards Countess of Rosslyn, playing between them, 22 in. by 25½ in., 1,250 gns.—the record price for an example of this artist; *A Group of the Three Children of the Hon. Edward Bouverie*, 22 in. by 25½ in., 500 gns.; and *Mrs. Castle*, oval, 19½ in. by 15½ in., 46 gns.

Four portraits by G. Romney and two by Hudson formed the property of the late Mr. Brownlow Poulter, of Southsea. The Romneys were all 29 in. by 24 in.: *James Morley, of Bombay*, 300 gns.; and *Mrs. Morley*, his second wife, 2,750 gns.—these two portraits were painted in 1787, the artist receiving 25 gns. each; and *Edmund Poulter* (born Sayer), Prebendary of Winchester, 400 gns.; and his wife, *Mrs. Anne Poulter*, 1,500 gns.—these two portraits were painted in 1780, and are admirable examples of Romney's art at that period, when his price for "head and shoulder" portraits was 18 gns. each. A single-lot property consisted of G. Morland's well-known engraved picture, *Blind Man's Buff*, 27½ in. by 35½ in., apparently never before offered for public sale, realised 1,100 gns. Three pictures from the collection of Mr. J. E. Fordham, of Melbourn Priory, included J. Van Huysum, *Flowers in an Embossed Vase*, with bird's nest and blue eggs, signed, on panel, 31 in. by 23 in., 210 gns.; and J. Crome, *A Woody Landscape*, with a winding sandy road, on panel, 14 in. by 11½ in., 205 gns. Among the pictures of the late Mr. A. Hichens, of Chester Street, W., were: Murillo, *A Woody Landscape*, 250 gns.—from the W. Graham sale of 1886 (70 gns.); and G. B. Tiepolo, *The Immaculate Conception*, arched top, 40½ in. by 22½ in., 410 gns. The more noteworthy pictures among the miscellaneous properties included: Sir Thomas Lawrence's *Portrait of Mrs. Sarah Trimmer, the authoress*, 30 in. by 25 in., 135 gns.—the artist's palette-knife was sold with the picture; Bernardino Luini,

St. Anne, in red, blue, and green dress, on panel, 24 in. by 13½ in., 200 gns.; Sir W. Beechey, *Portrait of an Officer in uniform*, 41 in. by 29½ in., 130 gns.; Rev. W. Peters, *An Angel carrying the Spirit of a Child*, 66 in. by 50 in., engraved by Bartolozzi, 105 gns.; G. Terburg, *A Cavalier, a Lady, and a Page*, 27 in. by 22 in., 100 gns.; G. Romney, *Portrait of Major-General Sir Archibald Campbell, K.C.B., M.P.*, 60 in. by 47½ in., 180 gns.; and J. Ochtervelt, *An Interior*, with a cavalier, seated, talking to a lady, a page standing at an open door, 28 in. by 25½ in., 125 gns.; and the following drawings: J. Downman, *Portrait of Mrs. Rawlinson, of Ancoats Hall, Manchester*, oval, 7½ in. by 6¼ in., 200 gns.; and two portraits in pastels by J. Russell, *William Wilberforce, the Philanthropist*, 23 in. by 17 in., signed and dated 1801, 105 gns.; and *Mrs. Sarah Bell*, 23½ in. by 17½ in., signed and dated 1795, 320 gns.

THOUGH quite a number of engraving sales were held in the principal London sale rooms during March, none



included items of first importance, except the dispersal of the remaining portion of the collection of engravings formed almost entirely by Sir Wilfrid Lawson, Bart., who died in 1806, which took place at Messrs. Sotheby, Wilkinson

and Hodge's rooms on March 4th and two following days. It will be remembered that the major portion of this remarkable collection formed one of the features of the 1907 season, producing over £19,000. The remaining portion, sold in March, consisted almost entirely of portraits and a few fine books of prints, the 512 lots producing just short of £5,000. The feature of the sale was a magnificent copy of *L'Œuvre d'Antoine Watteau*, with brilliant impressions of the 238 plates issued under the direction of M. de Julienne, à Paris, which realised £595. Amongst the more notable single prints sold must be recorded a fine impression of Ward's famous print of the *Hoppner Children*, which, though trimmed, realised £70, and a fine proof with etched letters of J. R. Smith's well-known print of the *Children of Walter Synnot*, after Wright, for which £215 was given. The portraits by the French line engravers again realised excellent prices, a second state of Nanteuil's *Pomponne de Bellière*, for instance, making £51; a first state of the same engraver's *Pérefixe de Beaumont* going for £29 10s.; and an early impression of Pierre Drevet's *Portrait of Louis XV. when a boy*, realising £37.

Christie's sale on the 17th was chiefly notable for a nice impression in colours of the somewhat rare print by P. Simon, *Angels' Heads* (Miss Kerr Gordon), after Reynolds, which sold for £110 5s.; while at Messrs. Puttick & Simpson's on the 27th a second state of Valentine Green's mezzotint of the *Duchess of Rutland*, after Reynolds, realised £96 12s.

MARCH will, of course, be a memorable month so far as sales of porcelain are concerned, owing to the dispersal of the remarkable Dickins collection duly recorded in our last number, but otherwise the sales held were little if anything above the ordinary. On the 10th at Christie's, for instance, a collection of Rhodian, Persian, and Damascus faience was dispersed, but no item reached any notable figure, the majority of the lots selling for sums under £10. On the 19th and 20th, too, a large collection of English and Foreign porcelain was dispersed, but with the exception of two Oriental lots prices were exceptionally low. These lots consisted of a pair of old Kang-He famille-verte ewers and covers, and a pair of small famille-verte cisterns of the same dynasty, which each made £136 10s.

Porcelain and Pottery

One or two good items appeared in the sale of the collection of Mr. Claude A. C. Ponsonby, which appeared at Christie's on the 27th. An especially notable piece was a Longton Hall hexagonal-shaped vase, 12½ inches high, which made no less than £136 10s., while other lots worthy of record are an Urbino salt-cellar of hexagonal shape, which made 100 guineas, and a pair of Kang-He powdered-blue bottles, for which £168 was given.

MOST of the good furniture sold during the month appeared in the Ponsonby sale on the 27th, when several fine pieces made notable prices. A Louis XVI. clock by Arsan-
Furniture daux, Paris, surmounted by a figure of a child, after Pigalle, made £399 in this sale, and a pair of candelabra of the same period formed of oviform white porcelain vases, mounted with ormolu, realised £630. A charming Louis XVI. circular table of walnut wood and mahogany also sold well at £756; whilst another lot of this period, consisting of a settee and six fauteuils covered with old Beauvais tapestry, sold for £283 10s. There must also be noted a Chippendale commode carved with foliage and scroll work, which made £120 15s., and an Adam mahogany pedestal, for which £99 15s. was given.

Two important lots in the sale on the 20th must be mentioned, a Hepplewhite settee and five armchairs with circular wheel-pattern backs, and an Adam cabinet, painted green, with floral decoration in colours, which made £131 5s. and £189 respectively.

One interesting lot still remains to be recorded, an oak credence sold on the 13th, the front and splayed ends composed of the panels from a triptych painted in the style of Bernard Van Orley, and the end panels carved with Holbeinesque heads and foliage. For this interesting piece £168 was given.

THE importance of the old silver sold during the month can best be gauged from the fact that in the three sales held, only three items realised over

Silver

£5 an ounce, and the greater majority realised under 20s. an ounce. On the 12th, for instance, which was by far the most important of the three sales, only two lots need be recorded, the first a Queen Anne plain teapot by Nathaniel Lock, 11 oz. 4 dwts., which made 140s. an ounce, and the second a charming set of three tea caddies, by Paul Lamerie, for which 135s. an ounce was given. The only other item to be mentioned appeared in the sale on the 26th, consisting of a Charles II. small porringer, 4¾ oz., which sold for 155s. an ounce.

A NUMBER of rare and important medals figured in Messrs. Glendining & Co.'s sale on March 24th, many making very high prices. A Victoria Cross, together with the medal for the

Coins

Indian Mutiny, both awarded to Lance-Corporal Goat, 9th Lancers, proved the most notable item in the sale, realising £61. Following this was an important group of naval medals and relics, etc., including the gold medal presented by Innocent XI. to Captain William Allen, commanding "H.M.S. Bonaventure" (temp. Charles II.), miniature portrait of Capt. Wm. Allen, Royal Navy, and Naval General Service medal for Boat Service, 7th July, 1809 (33 issued), to his grandson, Charles Allen, Lieut. R.N., in case, with large inscribed gold plate. For this group £57 was given. Early in the sale a medal with the Chateauguay bar made £7 5s., a Peninsular medal with ten bars; together with the Guelphic medal, Waterloo medal, and Veteran's Waterloo medal, went for £17 10s., and a Naval General Service medal with four bars reached £13 10s.

At Sotheby's rooms on the 18th the Brunning collection of coins and medals was dispersed, the 173 items totalling just £1,004. The chief lot was a fine example of the famous Charles II. "Petition" Crown by Simon, a specimen of which in the past has realised as much as £500. The sale of the Brunning example, however, went to prove that collectors are losing much of their interest in this, the most beautiful of all English coins. Only £155 could be obtained for it, some £13 less than its late owner paid for it. A long pedigree of the coin was given in the catalogue, showing that in 1755 it was sold at Sotheby's for £12, and in 1824 reached a sum in excess of £200. Of considerable importance, too, was a magnificent specimen of the fifty shilling piece of Cromwell by Simon, which made £135; whilst there must also be mentioned a pattern crown in gold of George III. by Wyon, which made £60.



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